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Graphics • Multimedia • Web Design

September/October '99

A LOOK AT APPLE'S HOT NEW
iBOOK
THIS "iMAC TO GO" ROCKS!

ADOBE INDESIGN
SHIPS, PRESSREADY IS HERE, AND ALL THE ADOBE NEWS

ALL THE APPLE AND MAC NEWS FROM STEVE'S KEYNOTE AT
SEYBOLD

HOW-TO COLUMNS ON
PHOTOSHOP
PAGEMILL
ADOBE GO LIVE 4.0
DIRECTOR
ADOBE AFTER EFFECTS
PAINTER 6

EVEN MORE QUARKXPRESS
HOT TIPS AND SHORTCUTS

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apple's new G4 machines kick intel's butt. again!

We've got the scoop on the first desktop computer in history that is so fast the U.S. government classified it as a "Supercomputer"

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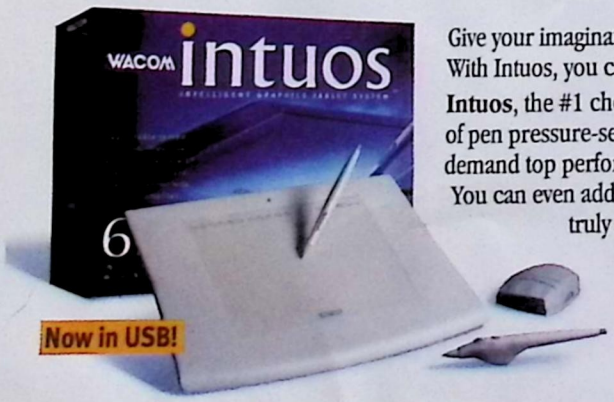

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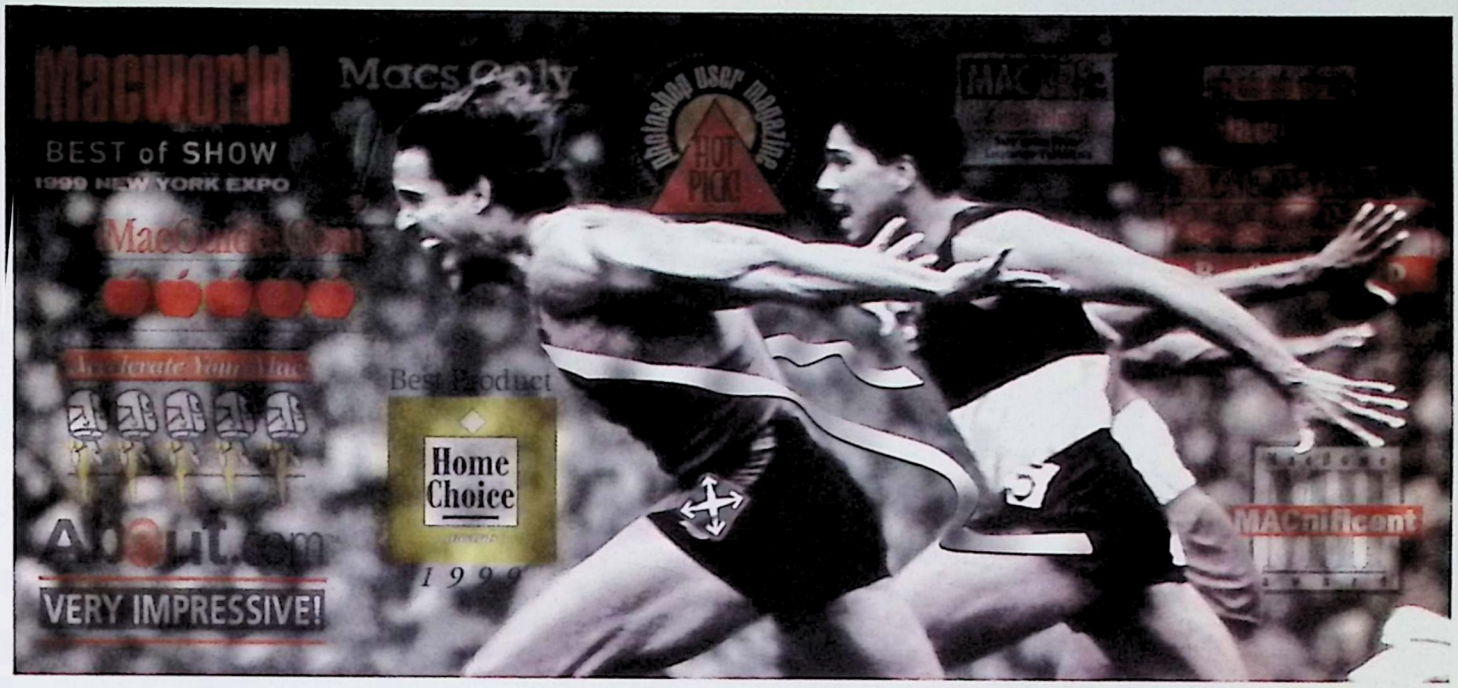

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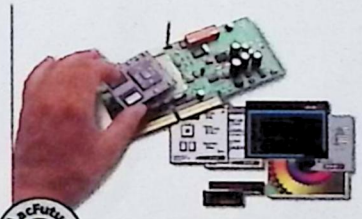

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Apple's new G4 computers are so fast that the U.S. government has classified them as Supercomputers, which means there are certain restrictions on who can buy them for reasons of National Security. For example, what would happen if an Intel executive learned how much faster the G4 is than Intel's 600MHz Pentium III. Why he might be inclined to call President Clinton and ask him to bomb some unsuspecting country to take the focus away from Intel's huge embarrassment. Hey, it's worked before…

30 THE iBOOK—APPLE'S iMAC TO GO

You'd think with the success of Apple's cool-looking multicolored iMacs that certainly somebody in the industry would apply that same type of marketing savvy to a laptop computer. Well, they did. Luckily for us, the only company in the industry that has the vision to do anything creative is Apple .

53 MAKING YOUR WEB SERVER JUMP THROUGH HOOPS

Brian Dunning, who once had a very successful circus act featuring trained schnauzers, shows you how to make your Macintosh Web server perform some miraculous tricks. This may explain why when Brian ejects a Zip disk, for just a moment or two the air is permeated with the smell of doggie treats.

85 READING THE WRONG SIGNALS

This is a real-life account of Scott's encounter with a live, untamed PC user who was on the fence about which platform to choose for his new digital video system. At one point during the discussion, Scott realized that he was going to stick with PCs anyway, so he shoved him into a burlap sack and beat him with reeds. Pretty standard stuff.

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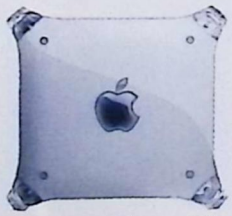

Apple introduced a new wireless network system called "AirPort" which looks a bit like an alien pod. Microsoft immediately commissioned a study to show that AirPort is in fact an alien pod discovered by two Idaho farmers and given directly to Steve Jobs when the pod said, "Take me to your leader."

16 NEWS, GOSSIP, AND OTHER COOL STUFF

Now that our focus is primarily on graphics, multimedia, and Web design, we discussed the fact that, out of respect for the trade, we probably shouldn't make fun of PC users who use their machines for graphics, multimedia and Web design. And then we thought, who cares if we make the four of them mad.

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Don's column looks at "Design 101" and how for years Apple's designs have often left critical features out of key products (like the new iBook not having a video out). It's stuff like that that made Don change his last name to Crabb.

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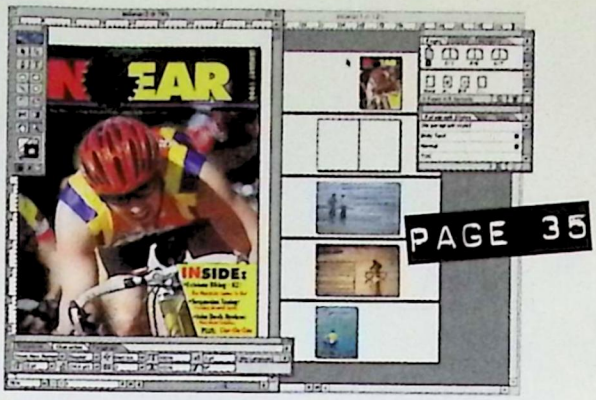
61 DIGITAL VIDEO VIEW

Rod "MacDaddy" Harlan addresses some of the most frequently asked questions about QuickTime 4. Questions like "What does that thingy on the left side, near that long part with the do-hickey on it do?" and more riveting stuff like that.



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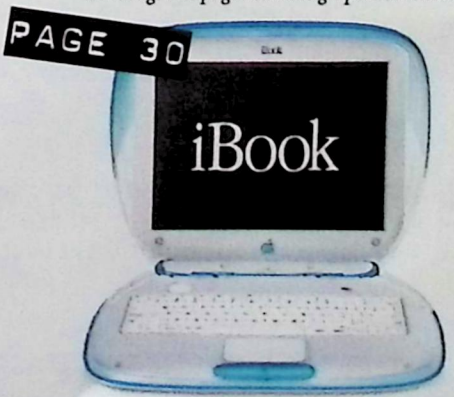

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59 DIGITAL JUICE
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57 METACREATIONS HEADLINE STUDIO
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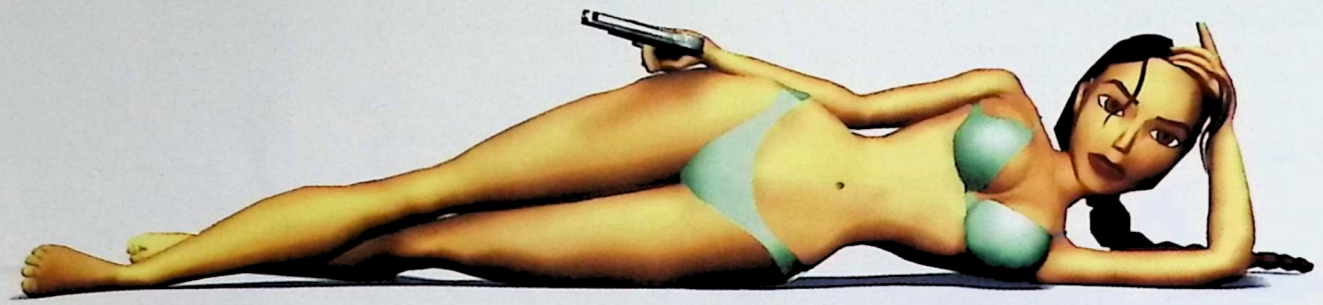
Sometimes Newer Is Better Than New.



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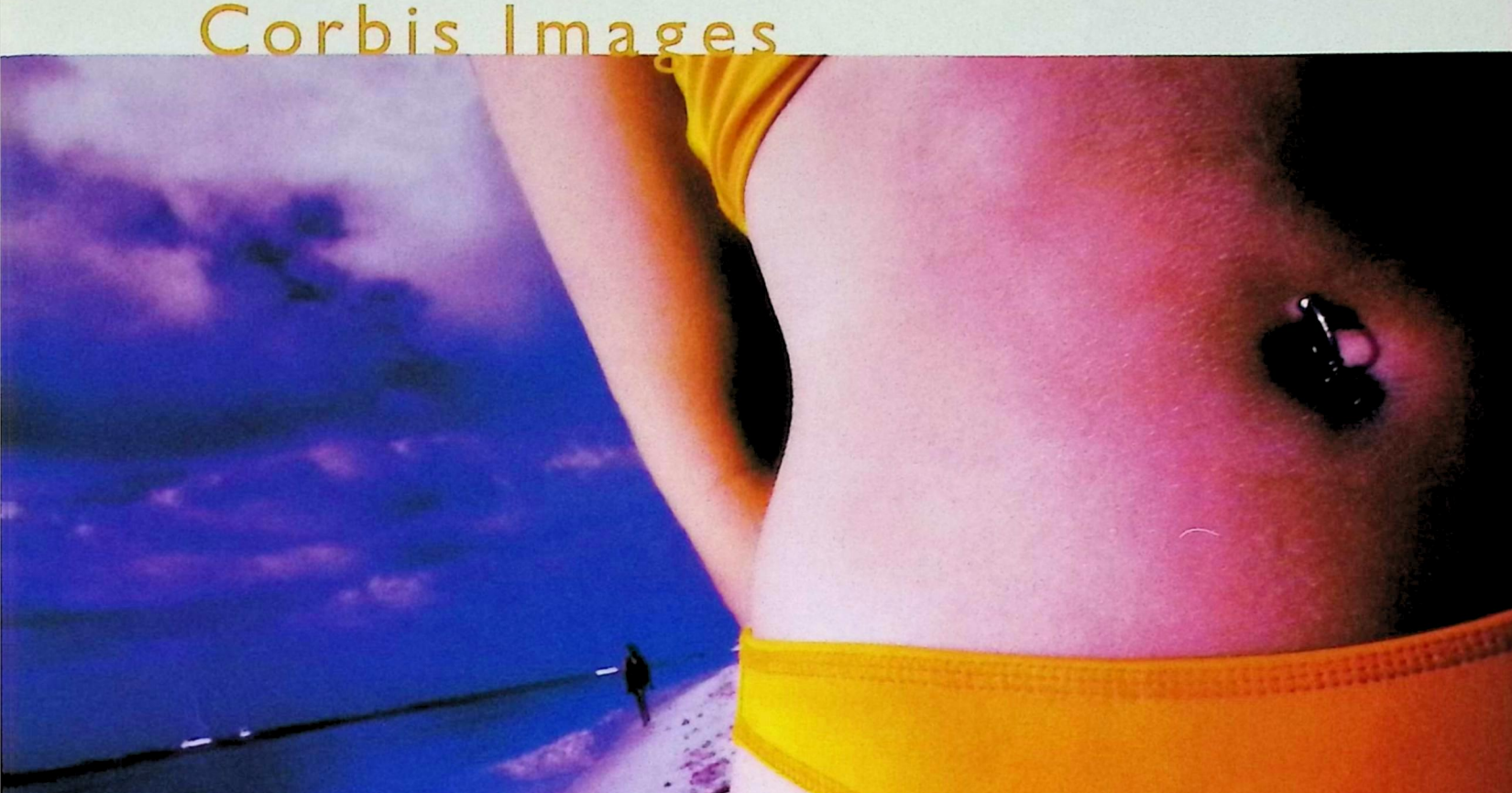

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Wayne (if you're going to work for us for free, you better bring your cell phone), and Geoff "Dr. Evil" Harriman (the details of his life are quite inconsequential).

HOW WE DO IT
Mac Today is produced using an assortment of Macintosh computers that if placed end to end would reach from Scott's desk all the way to Tosha's desk. Maybe even to Chris's desk.

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EDITOR'S NOTE

Why don't people want to give Steve Jobs credit for Apple's turnaround? I know most of the press has given him credit—that's why he's recently graced the cover of every financial magazine, and they can't line up fast enough to write about him. But I'm surprised at how *Macintosh people*, the very people who should be behind Steve the most, are so hesitant to give him his due.

Now, I'll be the first to admit that I was a bit nervous when he came back to Apple. I wrote an Editor's note at that time reflecting my cautious optimism about Steve's being in a leadership role. And when Steve pulled the plug on the clones (remember clones?) I was a bit concerned. OK, more than a bit concerned, but history has shown that my concerns were unfounded. In fact, I'm absolutely elated with Steve's performance; and as it turns out, getting out of that clone agreement (which was Apple bad-deal making at its best) certainly helped to save Apple. Now Apple stock is over 65, Apple's had seven straight profitable quarters, has $3 billion in the bank, marketshare has dramatically increased, and Apple is starting to become again the darling of the media. Yet I still get letters from readers who are worried that Steve's messing up, Steve's selling them down the river, Steve doesn't really care about Apple, etc. etc.

> There's something bigger going on here, and it's not just that Steve's "a good public speaker."

A recent letter from a reader essentially said the only reason Steve is a success is that he's "a good public speaker." True, Steve *is* a good public speaker. But I've met people who are much better at it than Steve is, but they're still not billionaires (like Steve); they're not on the cover of *Forbes* (like Steve); and they didn't achieve all that while running another major company like Pixar (like Steve). Face it: The iMac and the iBook were created by Apple engineers, and the Macintosh OS is created by dedicated Apple programmers, and it all couldn't have happened without thousands of people at Apple all sharing a common goal, working together to do something special—but it wouldn't have all come together without Steve. There's something bigger going on here, and it's not just that Steve's "a good public speaker."

Scott Kelby and Jim Workman

Back when he was still with Apple, I got a chance to meet ex-CEO Gil Amelio and I had a lot of respect for him. He's a very smart guy, a hard-working guy, and he really tried hard during his time at Apple. But this might give perspective: When Gil was at Apple, I'll bet that if he picked up the phone and called Bill Gates, Bill might ask his secretary to "Tell him I'm in a meeting" and blow him off. You know, and I know, that if Steve Jobs calls Bill Gates (or anyone else for that matter), Bill takes the call.

That's the kind of power that Gil, or Spindler, or Sculley may never have. It's that kind of power that can be used to get extraordinary things done. To get people to do things for you that they wouldn't do for anybody else. To get Wall Street to stand up and take notice. But Steve doesn't bring just power to the table. He brings vision. Excitement. Passion. Things that his predecessors just couldn't bring out at Apple—perhaps because they didn't have them. And if I could hand-pick anyone on earth to be Steve's successor at Apple, I can't really think of anybody who could move the mountains he's moved, and have the vision to pick the right ones to move next. (OK, for the record I'd probably choose Guy Kawasaki for Apple CEO in Steve's absence, but that's another editorial unto itself).

I guess what I'm trying to say is, it's time more Macintosh *users* give "The Steve" some props. And ask yourself this: If Gil had stayed on, would Apple be where it is today? Apple's a dynamic company, and it needs a leader (even an iCEO) that's as dynamic as it is. Now if we could just get Steve to remove that "i," we'd be set.

Scott Kelby Jim Workman

SCOTT KELBY
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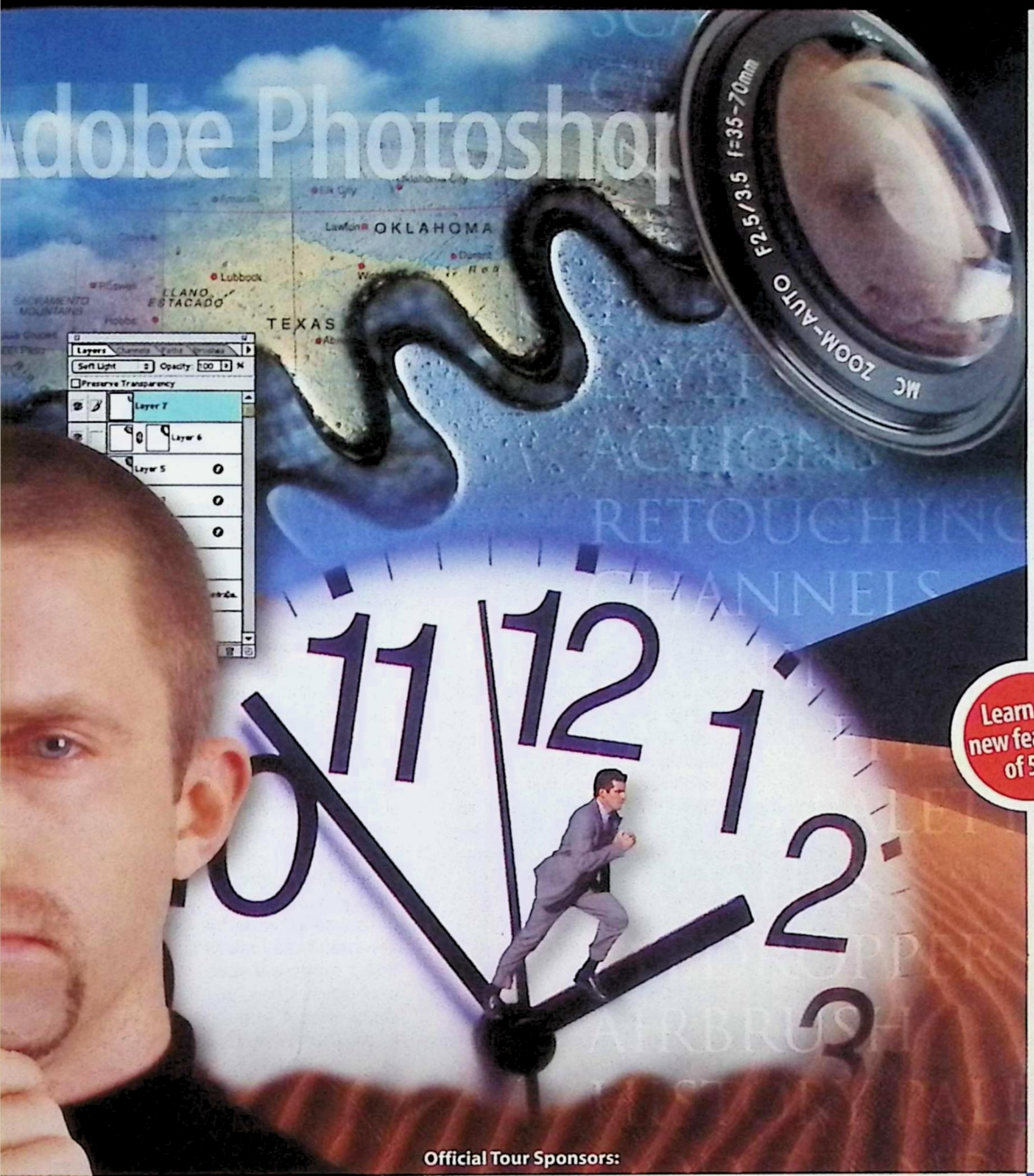

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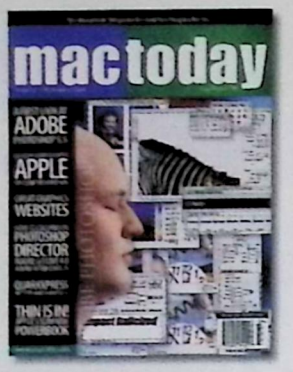

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We reserve the right to edit letters for length, clarity, and to poke fun at you if you're a PC weenie.

don't stop printing PC weenies letters

Your letters column is the first thing I read every issue. I especially love reading letters from PC owners. It's like watching a slapstick movie. You know the character is stupid and is about to do something dumb, but it still makes us laugh.

Should we enlighten them with the facts? Absolutely not! We could lose a terrific form of entertainment. Reading about PC Users is one of the enormous joys of having a Mac.

ANDREW SULEMAN
asuleman@MacLover.net

windows users more productive?

I've read your opinion on Windows 95 and I must say that most every opinion expressed therein was inaccurate. Simply because you have trouble trying to adapt to this environment doesn't mean that everyone (or ANYONE for that matter) will have the same troubles.

It has been my experience that PCs running Windows 95 can be used for great productivity. I have found from personal experience that I am at least 10 times as productive as any Mac user.

I don't understand why non-Win95 Users hate this system but oh well, that's life. Speaking of real-life, have you ever been out in it? Ever compared prices and technology? Either way, I like both systems, but perhaps the PCs running Windows 95 have a little more space in my "CPU."

COREY
CoreBob13@aol.com

Dear Corey:
I'm particularly interested in the results of the testing you conducted that showed that you personally are "at least 10 times as productive as any Mac user." Your test results would probably have been more accurate had you turned the Mac on. (By the way, it turns on from the keyboard. I know, PCs still can't do that, but hey– I'm sure within a few years they'll probably have that one figured out too.)

wants a world without macs

I wish the Macintosh would not exist! I am working with a research group which is using Macintosh and as a result, I'm not able to read their files. Does Apple think its OS is so superior that everybody else either has to buy converter programs or has to accept the fact that the files from a Mac are unreadable?

It is strange that even UNIX (which IS a superior system) uses the MS-DOS disk format and binary but Apple is too thickheaded to do that. Apple is mistaking "offering an alternative" with "making things more complicated, even if not necessary."

The world easily can live without the Mac and I really don't see the need for the it!

MICHAEL STOLZ
stolz@eng.buffalo.edu

Dear Michael:
We're certain you wouldn't.

we should be paying this guy

I just subscribed. It was the only way to deal with the major jones for *Mac Today* with which I have become afflicted. Every issue I pick up teaches me something relevant and immediately useful, and sometimes critical.

I've tried all the other Mac magazines and they play out quickly. They wish they had the nerve to write what you write—honest, non-ass-kissing reviews and 100% pro-Mac opinions.

I particularly enjoyed your response to a letter in which some pantywaist whined about your refusal to court the enemy or speak with moderation when defending the OS. He seemed to think your brashness (which we love and count on) did a disservice to the cause of converting. I believe your response was "Load the cannons...." I was rolling on the floor.

ROBERT SEIJAS
rambo47@earthlink.net

this guy too!

Mac Today is the best Macintosh-related magazine on the planet. You've got three things going for you, that none of the other Macintosh publications can claim.

First, you guys have the best, most complete information for Mac users around, and it's always presented in a fun manner. Second, you don't tack on an extra three or four dollars to each copy of the magazine by including a CD full of shareware and freeware that is already available for free on the Web.

And finally, you don't shrink wrap your magazines so those of us who get it on the newsstand can look through it first. I suppose if your publication stinks, you have to shrink wrap it so nobody will know just how much it stinks.

Long live *Mac Today*, the only Macintosh magazine really worth more than the cover price!

MARK CARLTON
mkcarlton@yahoo.com

not freaking out

I wanted to let you know I really liked your "Don't freak out!" article (July-Aug 99) which I read in your online version. I surf the web fast (I'm a graphic artist, so I'm really hooked on visuals) and don't stop to read much, but I thought I'd let you know I've bookmarked your section and I'll be back again to read it!

IRIS SHERMAN
irisgraphics@home.com

continued

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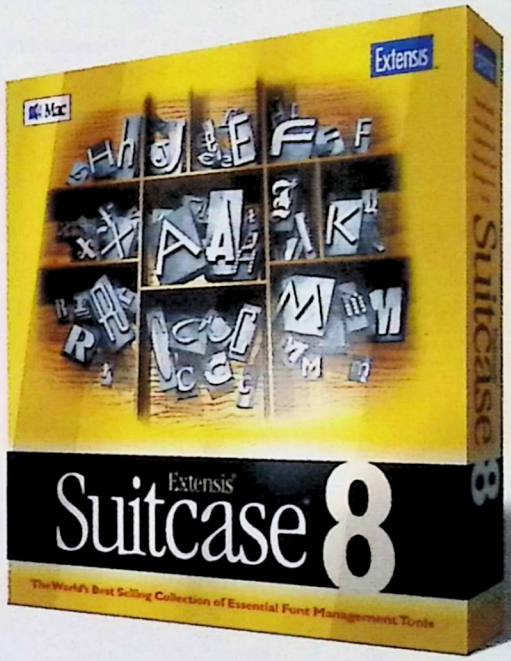

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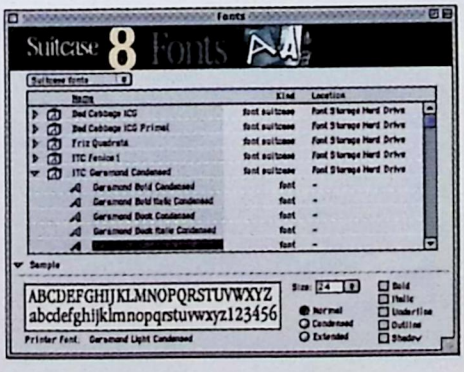

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SUMTNA020899

busted!

Having read many Mac magazines through the years, I've concluded that *Mac Today* is the best one for me. I have watched *MacUser* fold, *MacWeek* dissappear, *MacWorld* become weak in content, and *MacHome* become elementary.
Your emphasis on graphics is MUCH needed in the Mac mag catagory. As a graphic designer I enjoy more of your publication than all others combined! Keep up the good work!

But...I noticed a GLARING mistake in your July/August issue. It's not a typo, it's not a factual error, it's...it's...a screen shot of Photoshop 5.5's new magic eraser tool and it's shown in...A WINDOWS FRAME!!! The least you could have done was to use Photoshop to place the example in a Mac window! (The collective group of readers gasp in shock! "How could they do this to us? We rely on *Mac Today* to be PC-free!")

Was this truly a mistake, or are you just trying to see how many of us are truly paying attention? :-)

DAVE BORRINK
Grand Rapids, MI

Dear Dave:
We're busted. Actually, it's totally my (Scott's) fault. I saw the Windows capture (sent by Adobe), and did just as you said, swapped it out in Photoshop, but I forgot to give it to Suzy for final production and the Windows version got printed. When we saw it, we felt so dirty we all ran home and took showers. Sorry 'bout that.

blah, blah, blah

First, let me point out a few things. While there are MANY poor quality PCs and PC parts out there, there are also PC parts and systems that will match the quality of any ever installed in a Macintosh. While I agree that Macs are well-made machines, I don't think–
[interrupted by editor]

STEVE WHITE
capnblud@evilroot.dynip.com

Steve:
Sorry to cut you off, but you're boring me. Next!

we don't have to make them up

I have to apologize. For a long time, I thought you guys made up those letters from PC users in your letters column, but when I read that dumbass letter about the third mouse button, I knew the letters were real.

I've had more stupid comments thrown at me from PCers about mouse buttons than anything else. Why have three buttons when one will do? But just ask why they hate Macs and you'll never get a straight answer other than the lack of 3 mouse buttons.

Then you have letters from people who don't know anything about Macs yet claim to really love them. I use Win 98 at work and my iMac at home and while neither crashes, I will always prefer the Macs because of quality and the OS.

Finally, what kind of Macs are these guys using that they always crash? It really sounds fishy to me.

Thanks for a superb and informative magazine.

LEE ASADOORIAN
leesan@aol.com

FIRST OF ALL, I'VE only been using Macs for 5 months, I use PCs the rest of the time.

As for you getting mes-

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sages from PC users saying idiotic things, I can only apologize for their dumbness. After all they came into the marketplace full of PCs and have learned that anything else is bad.

I enjoy using both platforms, and find them of equal usability. The only drawback being that to set a PC up you have to know what you're doing. To set a Mac up you only have to plug it in.

ROB CARR
r.carr@sheffield.ac.uk

"life after switching" is true!

I bought your magazine for the first time and I couldn't help sending this message to thank Scott Kelby for his article "Life after switching to Macintosh" (March/April 1999).

I am a recent convert from the PC world to Macintosh after using a Wintel PC exclusively for five years then using both at work for about a year. I ran into the article shortly after I got my first Macintosh and I have to say that every single thing Scott said in his article is true and should be addressed to all new Mac users.

Anyone who questions my decision to switch to the Macintosh simply makes me laugh and yawn because, as Scott said, "I get it."

I just cannot believe I had put up with troublesome, fussy and frustrating Wintel PCs simply because I believed in lies like "There is no software for Mac", "Mac is less compatible with rest of the world" or "PC is fast and powerful." So for heaven's sake, I suggest you guys take a more significant role in informing consumers with good articles like Scott's "life after switching...."

HirotoS@aol.com

GREAT @&*!#$ ARTICLE, pardon my French! Even if Apple is paying-off Scott, it's not enough.

JOSHUA ADAM OGLE
joshua@oglebikes.com

PC magazine rocks!

I work at CompUSA on the weekends. As the loudest Mac fanatic there, I was asked to teach (along with an Apple rep) two classes this week to the salespeople. I needed some UNBIASED information on how the Mac is better than the PeeCee especially info that smashes the PeeCee. I couldn't find any source material like that! What was I gonna do?

Answer: I took your advice and subscribed to *PC World*. I just got the first issue subscription today. Hallelujah. I now have more than enough material for my presentation.

Thanks for advising me to subscribe to that magazine. I owe you guys big time.

RODNEY O. LAIN
Eagan, Minnesota
rodneyo@macconnect.com

saw it coming

PC geniuses clone the immensly popular iMac. What a shocker! I am refering to your news article (July/Aug. 99) about the "E-Power" iMac rip-off. Apple should have known it wouldn't take those creatively-challenged, spread-sheet-thinking, database-logic geeks long to blatantly rip off yet another idea.

The thing that really amazes me is not that the PC industry Xeroxed an Apple idea–we've seen them do that a lot–but that they could not even manage to change the colors. Keyboard, USB, size, shape, single-letter-to-start-the-name, all-in-one idea—everything is exactly the way Apple invented it. You would hope after Apple broke the boundries with its "no more beige boxes" policy that everyone else could grasp the idea that anything is possible. I should slap myself for even supposing those weenies could have a fire of intuition that doesn't involve someone else's spark.

Two final words for those PC builders: "How pathetic."

MICHAEL B BRUMETT
mbrumett@earthlink.com

Conquer Disk Damage

Introducing DiskWarrior™, a revolutionary new way to restore damaged disks!

DiskWarrior is a revolutionary new utility that combats disk damage. It quickly rebuilds, recovers and optimizes your HFS and HFS Plus disk directories, eliminating all directory errors and recovering lost files. Other utilities attempt to repair disks by patching the damage. Patching can result in more damage and permanent loss of files.

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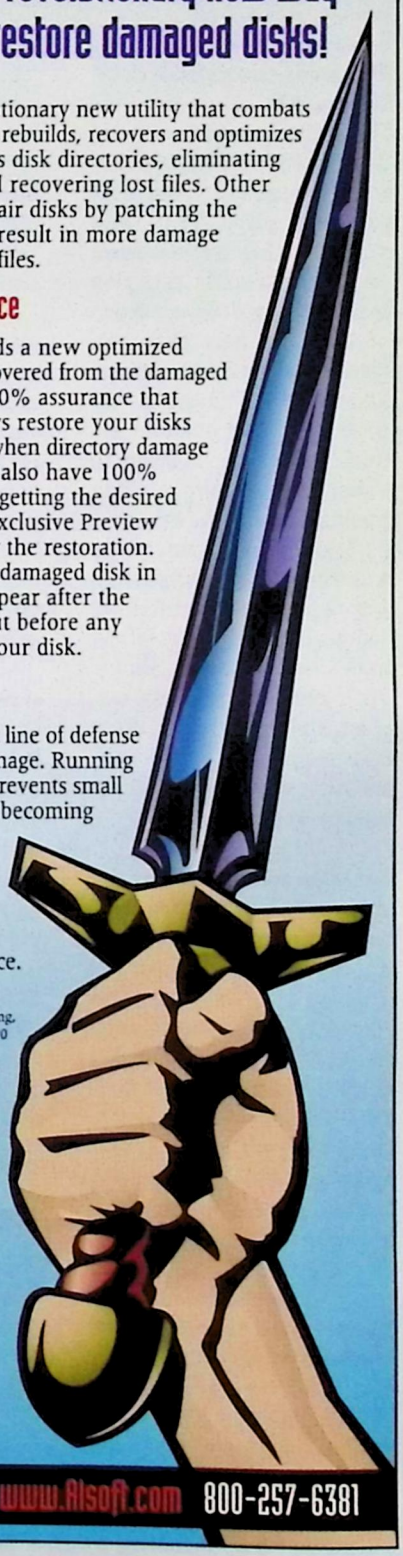

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GRAPHICS CALENDAR

COMPILED BY JIM WORKMAN, KEEPER OF THE SACRED CALENDAR

spectrum '99

September 12–15
Sheraton Conquistador Hotel
Tucson, AZ

This is the annual meeting of the graphic arts community, when creative, prepress, printing, publishing, and manufacturing leaders learn about and discuss changing business practices, methods of applying new technologies to day-to-day operations, and ways to improve the production and communications processes in order to enhance the future of their business and of the industry.

There will be attendees from design firms, advertising agencies, publishers (magazines, catalogs/direct mail, newspapers, books, etc.), printers, prepress services, and suppliers. For more information, visit the event Website, **www.gca.org/conf/spec99/sp99ndex.htm**.

adobe photoshop seminar tour '99

September 11, 29, October 6, 23, 29, November 13 and 17

The nation's most popular Photoshop seminar makes its next stops in **Los Angeles** on September 11, **New York City** on September 29, **Birmingham** on October 6, **Chicago** on October 23, and **Dallas** on October 29. In November the seminar series heads to **Ft. Lauderdale** for a November 13 session and then on to **Jacksonville** November 17. The new seminars will show attendees a peek at the new Photoshop 5.5. The seminars, produced by KW Computer Training and sponsored by the National Association of Photoshop Professionals, are designed to teach you the real-world tips and tricks the pros use to get the most from the time they spend in Photoshop. Sessions include Mastering Layers, Scanning/Halftones, Down and Dirty Tricks, Photo Retouching, and Designing Web Graphics.

Tuition for the full-day event, including all seminar materials plus a bonus goodies CD-ROM, is just $99. Each attendee also receives a free copy of *Photoshop User*, an in-depth how-to magazine. To reserve your seat today, call 800-201-7323 or 727-733-6225. For more info visit the Website: **www.photoshopuser.com/pstour.html**

corelWORLD '99

October 3–8,
Orlando, FL

Celebrating their tenth anniversary, the CorelWORLD User Conference heads for the land of Disney for the annual week-long festival of insight into graphics and publishing. The event features live presentations, led by the most knowledgeable specialists and the most talented artists. Watch as they put DRAW, PAINT, and VENTURA through their paces. For more information call (888) DRAW-NOW or fax 408-252-5451.

graph expo / converting expo

October 17–20
McCormick Place
Chicago, IL

GRAPH EXPO and CONVERTING EXPO is the nation's most comprehensive trade show for graphic design, digital prepress, printing, publishing, and converting. All the industry leading manufacturer and supplier companies will be demonstrating their latest products. Graphic communications, printing and converting companies send teams of investigative buyers to compare products and recommend purchases. Special show features include sessions like Hitting Color in the Digital Workflow and the American Graphic Design Awards. For more details visit the event Website at **www.tsnn.com/gasc/gece/**

photoshopworld 2000

March 30–April 1
Orange County Conv. Center
Orlando, FL

Photoshop users from around the world meet to learn the latest techniques, share ideas, and network with other Photoshop users as the **National Association of Photoshop Professionals (NAPP)** holds its second annual convention in Orlando, FL.

The event focuses on Photoshop training and features full-day training sessions and breakout sessions on topics like large color output, correcting images from digital cameras, creating Web animations, spot color in Photoshop, and many more. There is also a Photoshop Vendor Fair, featuring the latest Photoshop technology.

The Non-member convention fee is only $299 if you register before Dec. 31, 1999, and includes all sessions.

For more information visit **www.photoshopworld.com** or call 800-738-8513 or 727-738-2728. mt

September 11
ADOBE PHOTOSHOP SEMINAR TOUR
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October 3–8
CORELWORLD '99
Orlando, FL
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October 6
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Birmingham, AL
800-201-7323
www.photoshopseminars.com

October 6-7
COMPUTER & OFFICE TECHNOLOGY SHOWCASE
Birmingham, AL
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www.techshows.com

October 17-20
GRAPH EXPO/ CONVERTING EXPO
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www.tsnn.com/gasc/gece/

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MACINTOSH NEWS

plus gossip, scoops, and other cool stuff!

BY SCOTT KELBY

Apple's New Power Mac G4 TV ads Tank the Pentium

You're going to love Apple's new TV ads for the Power Macintosh G4 line. Because the G4 is so fast, the U.S. government classifies it as a supercomputer, and the Pentagon has restrictions on which countries can buy supercomputers for national security reasons. Well, TBWA/Chiat/Day (Apple's award-winning ad agency) turned that situation into a marketing bonanza with their slick new campaign that began airing August 31 during primetime.

The spot starts with military music in the background, and a close-up of the new G4 tower. A military-sounding narrator says, "For the first time in history, a personal computer has been classified as a weapon by the U.S. Government." As he says this, a tank's treads pass just behind the G4. The narrator continues, "With the power to perform over 1 billion calculation per second, the Pentagon wants to ensure that the new Power Macintosh G4 does not fall into the wrong hands." As this is happening, U.S. Army tanks are moving into position around the G4. The voiceover continues, "As for Pentium PCs, well...they're harmless." As the camera pulls back, the G4 sits surrounded by five U.S. Army tanks, gun turrets pointing outward, protecting the G4. The spot closes as the G4 turns sideways and the "Think Different" slogan appears below the Apple logo on the G4 case. Very slick. Anybody miss Apple's old agency, BBDO? Didn't think so.

ID magazine honors Apple designs

ID, the International Design magazine, recently announced the winner of their 45th annual Design Review, honoring the best designs of 1999 in a variety of categories including: graphics, consumer products, packaging, and furniture, among others. In the category of consumer products they chose three as "Best of Category" winners. Did Apple nab one of those honored spots? Nope. They won two. That's right, baby! (The other was the Audi TT coupe. Another excellent choice.)

Both the iMac and the G3 won "Best of Category" for consumer products. One of the *ID* magazine judges commented, "These make such a huge design statement...they're making people rethink everything."

Not only is the iMac winning design awards, *ID* also chose the iMac's packaging for a Design Distinction award under the packaging category. Congratulations to Apple, and to *ID* magazine for recognizing the creative design of the tool used by creative designers worldwide.

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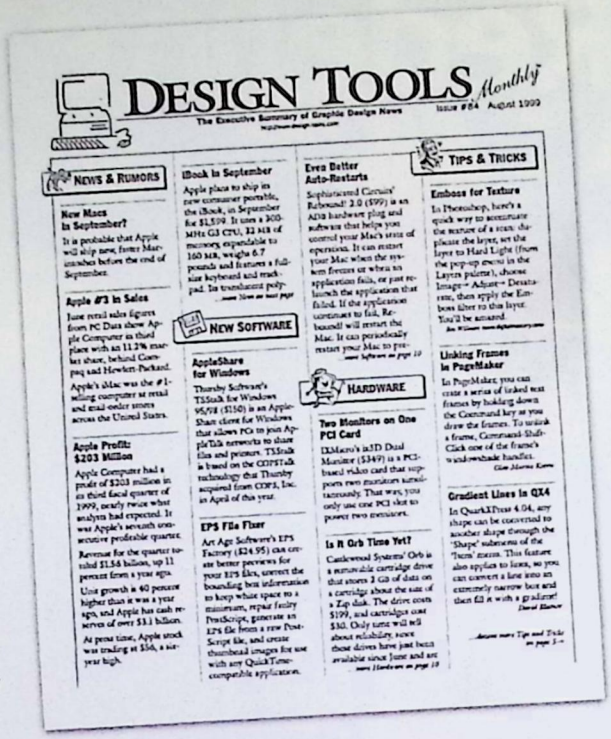
MACINTOSH NEWS

10 Years Ago today, everything Macintosh was wildly expensive

Design Tools Monthly is a very cool totally-Macintosh newsletter that summarizes all the latest graphics news from the leading industry magazines and recaps it in concise one-paragraph blurbs. It's a great way to catch up on the entire market fast. Each issue has a really fascinating section called "10 Years Ago Today" where they look back at the products and outrageous prices we paid for our Mac gear back then. In their current issue, they noted that 10 years ago "a 13" Apple color monitor was selling for $1,600, a used Mac Plus was going for about $1,000, and a decent 19" color monitor was around $5,000. An Apple CD-ROM drive was listing for $1,000, but there really weren't any titles developed for it yet." It really makes you realize how great we've got it today. Check out *Design Tools Monthly* at **www.design-tools.com.**



DESIGN TOOLS Monthly

The Executive Summary of Graphic Design News

Issue #84 August 1999

NEWS & RUMORS

New Macs in September?

It is probable that Apple will ship new, faster Macintoshes before the end of September.

Apple #1 in Sales

June retail sales figures from PC Data show Apple Computer in third place with an 11.2% market share, behind Compaq and Hewlett-Packard. Apple's slide was the #1-selling computer at retail and mail-order stores across the United States.

Apple Profit: $203 Million

Apple Computer had a profit of $203 million in its third fiscal quarter of 1999, nearly twice what analysts had expected. It was Apple's seventh consecutive profitable quarter.

Revenue for the quarter totaled $1.54 billion, up 11 percent from a year ago.

Unit growth a 40 percent higher than it was a year ago, and Apple has cash reserves of over $3.1 billion.

At press time, Apple stock was trading at $56, a six-year high.

iBook in September

Apple plans to ship its new consumer portable, the iBook, in September for $1,599. It uses a 300-MHz G3 CPU, 32 MB of memory, expandable to 160 MB, weighs 6.7 pounds and features a full-size keyboard and track-pad. Its translucent polyp...

NEW SOFTWARE

AppleShare for Windows

Thursby Software's TSStalk for Windows 95/98 ($150) is an AppleShare client for Windows that allows PCs to join AppleTalk networks to share files and printers. TSStalk is based on the CODESTalk technology that Thursby acquired from CODE, Inc. in April of this year.

EPS File Fixer

Art Age Software's EPS Factory ($24.95) can correct better previews for your EPS files, convert the bounding box information to keep white space to a minimum, repair faulty PostScript, generate an EPS file from a raw PostScript file, and create thumbnail images for use with any QuickTime-compatible application.

Even Better Auto-Restarts

Sophisticated Circuits' Reboot! 2.0 ($99) is an ADB hardware plug and software that helps you control your Mac's state of operation. It can restart your Mac when the system freezes or when an application fails, or just relaunch the application that failed. If the application continues to fail, Reboot! will restart the Mac. It can periodically restart your Mac to pre...

HARDWARE

Two Monitors on One PCI Card

IXMicro's ix3D Dual Monitor ($349) is a PCI-based video card that supports two monitors simultaneously. That way, you only use one PCI slot to power two monitors.

Is It Orb Time Yet?

Castlewood Systems' Orb is a removable cartridge drive that stores 2 GB of data on a cartridge about the size of a Zip disk. The drive costs $199, and cartridges cost $30. Only time will tell about reliability, since these drives have just been available since June and are

TIPS & TRICKS

Emboss for Texture

In Photoshop, here's a quick way to accentuate the texture of a scan: duplicate the layer, set the layer to Hard Light (from the pop-up menu in the Layers palette), choose Image→Adjust→Desaturate, then apply the Emboss filter to this layer. You'll be amazed.

Linking Frames in PageMaker

In PageMaker, you can create a series of linked text frames by holding down the Command key as you draw the frames. To unlink a frame, Command-Shift-Click one of the frame's windowshade handles.

Gradient Lines in QX4

In QuarkXPress 4.04, any shape can be converted to another shape through the 'Shape' submenu of the 'Item' menu. This feature also applies to lines, so you can convert a line into an extremely narrow box and then fill it with a gradient!

Mac Today Hot Pick Award winners

Back at MACWORLD Expo in New York this summer, the *Mac Today* editors awarded 10 new products their "Hot Pick" awards. These were given to the products the editors felt were the hottest, most compelling new products on the show floor in the categories of graphics, multimedia, and Web design.

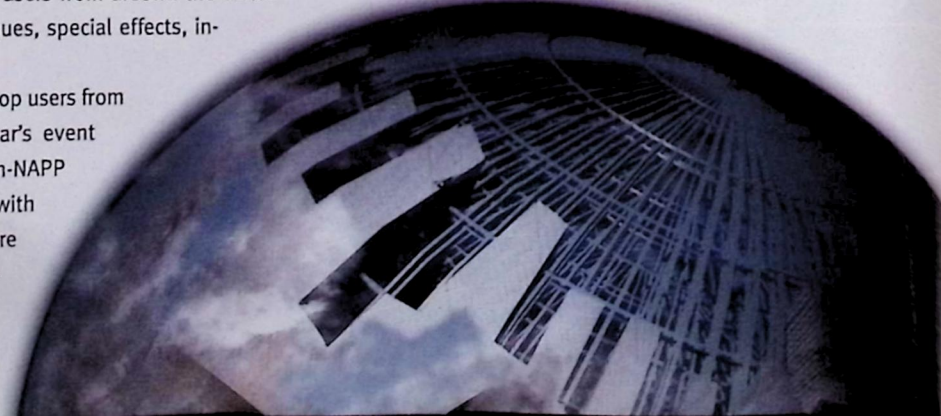
This year's honorees were: Studio Artist from Synthetik; Print Office from Corel, Document Express Pro 2.5 from Document Express; Sound Jam MP from Casady & Greene; Epson's 2500 printer/scanner; MetaCreations Poser 4; Adobe Photoshop 5.5; Apple's iBook; G3 Accelerator card by ForeMac; and Font Reserve from DiamondSoft.

Congratulations to all of these developers for creating products that help to keep the Macintosh platform on the cutting edge.

PhotoshopWorld 2000 dates set

If you're into Adobe Photoshop (and I know you are) then mark your calendars for March 30, 31, and April 1, 2000 because that's when the three-day Photoshop love-fest called PhotoshopWorld 2000, the annual convention of the **National Association of Photoshop Professionals (NAPP)** is taking place. The event, held in Orlando, Florida at the Orange County Convention Center, is the largest gathering of its kind, and where Photoshop users from around the world gather to learn the latest Photoshop techniques, special effects, inside tricks, and share ideas.

Last year's event brought together Photoshop users from 21 countries around the world and this year's event promises to be even bigger and better! Non-NAPP members can attend for as little as $299 with early bird registration by Dec. 31, 1999. For more information, full conference session schedule, and to register online visit **www.photoshopworld.com**



MACINTOSH NEWS

The Anti-iMac and iBook page

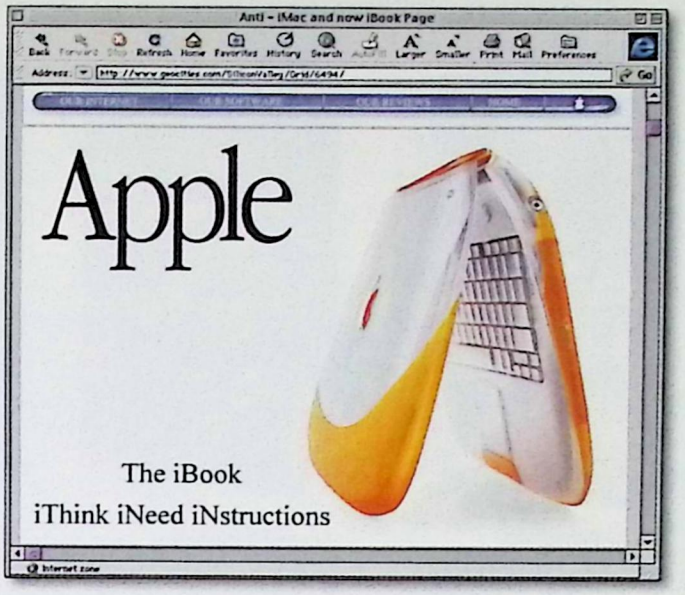
http://www.geocities.com/SiliconValley/Grid/6494/

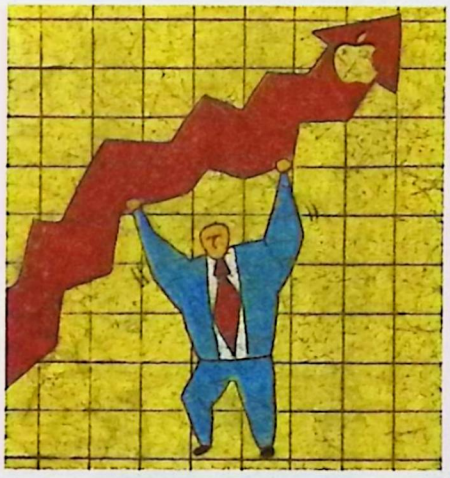
I hate to say it, but this one is kind of funny in places. Plus this may be the all-time best-looking anti-Mac Website because most of the graphics are "borrowed" from Apple's real Website (although Apple's lawyers probably wouldn't refer to it as "borrowing").

The site features a bunch of "edited" Apple graphics where the site's authors have added their own "clever" sayings like "iScreen loading. You WILL wait." Pretty heady stuff.

They also show an image of a iBook in the closed position with the handle open, and beside it, it says "...if you happen to like carrying a purse; then you're in luck." On another page they show the AirPort next to an iBook and write "Buy an iBook today and get an Alien Spaceship free! I mean it, it's Alien!"

iThink, they need, iNstructions on how to create their own Web graphics on their outdated PCs. Stop by and give 'em a shout.





Apple stock price continues to soar

It wasn't too long ago that Apple's stock price had fallen so low that you could either buy a share of Apple stock or buy your family dinner at McDonald's (a couple of Extra Value meals, a couple of Happy Meals, and a hot apple pie). Luckily for Apple (and us) things have changed, as Apple stock has (at press time) soared to over $75 a share. Almost as amazing is that no matter how high Apple's stock has risen, no matter how many hundreds of millions in profits Apple makes, no matter how many units they sell, you'll still read Wall Street analysts who'll write that Apple's "not out of the woods yet." I'd love to one day give an award to every industry analyst who, when referring to Apple, has used the phrase "they're not out of the woods yet." I'd call it "The Woodie" and at the bottom of every trophy I'd have Apple's stock chart for the last year. However, if I were to give an award to the Wall Street analyst who recommended Apple stock back when it was under $15 a share, I'll have a hard time finding anyone to give it to. Well, you know what I always say about analysts—the first four letters say it all.

Gossip and Scoops

Apple sues iMac copycats
Remember last issue, when we told you about Future Power, a company that was making iMac knockoffs that were so close to the design of the iMac all you could do was laugh? Well, Apple's lawyers weren't laughing and have already filed two lawsuits, one against Future Power and Daewoo (filed back in July) and now a new suit against eMachine's eOne for (according to Apple) "illegally copying the industrial design of Apple's award-winning iMac computer. "

A new iMac for Christmas?
All the rumor sites are awash with rumors of a newer faster iMac, perhaps with a 17" monitor, and FireWire, to be released at an Apple media event just prior to the holiday buying season. Of course, these are unconfirmed rumors, but one thing's for sure. A faster iMac is coming, just nobody knows when for sure.

Apple design wins again!
The September issue of *Men's Journal* had a feature titled, "Design 2000: 85 perfect things." For the feature, they had a variety of notable judges (from arts, sciences, etc.) pick 85 products for their superior design. In the Technology Design category, Apple won for both the Power Mac G3 and the ubiquitous Apple Studio Display. Mark Moore (of Industrial Light and Magic) nominated the Apple products and wrote, "Its retro/toy appearance belies its incredible sophistication. Every time I use it, I think "Welcome to the twenty-first century." I really like this guy.

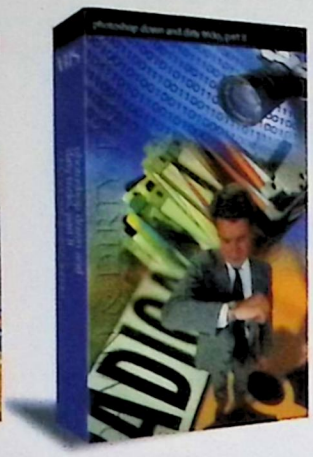
Apple makes millionaires?
If you caught the TV mega-hit game show "Who wants to be a Millionaire?", you probably noticed that the initial elimination game has all 10 contestants using Apple Studio displays. No wonder the show was such a big hit! mt

it's like having a photoshop guru teach you one-on-one

Eight awesome Photoshop training videos featuring *Photoshop User* Editor Scott Kelby

Adobe Photoshop "Down & Dirty Tricks, Vol. I"

This bestselling 60-minute tape features *Photoshop User* Editor Scott Kelby teaching you the most requested Photoshop tips and techniques. We're talking soft drop shadows, layer mask tricks, compositing, filter tricks, special effects, advertising effects—it's all here in a easy to follow step-by-step format.

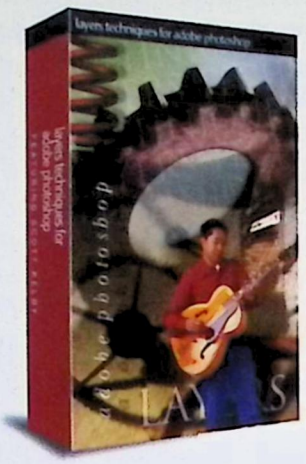


Adobe Photoshop "Down & Dirty Tricks, Vol. II"

By popular demand, we've created another down and dirty tricks tape that's sure to become a classic. Volume II is a 60-minute tape packed full of sneaky new tricks, cool special effects, timesaving shortcuts, and all the same "down and dirtyness" that made Volume I a best seller.

Adobe Photoshop "Selection Secrets"

In this 60-minute tape Scott teaches you the most important selection tools and techniques and shows you how easy making clear and accurate selections can be—once you know the secrets! This tape starts at square one and teaches you all the techniques you'll need to start making selections like a pro!



"Layers Techniques For Photoshop"

Learn step-by-step how to use the most important layers features and techniques which will open up a whole new level of efficiency and creativity. You'll learn: how to use layers masks for instant collages, how to get the most from 5.0's built-in layers effects, drop shadow tricks, plus lots of timesaving tips and shortcuts!

"Designing Web Graphics with Adobe Photoshop"

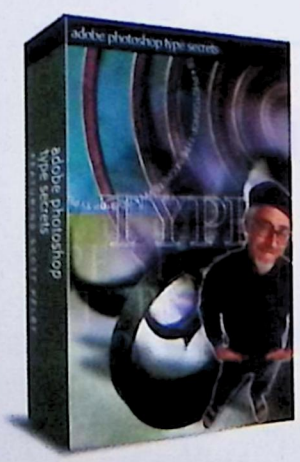
This 60-minute tape teaches you step-by-step how to create cool web graphics that will download superfast (like a greased pig!). You'll learn how to get the most from Photoshop's GIF89a export filter, JPEG tips, the secret to super-small file sizes, creating seamless backgrounds, instant buttons and bars, web graphic tricks and much more!!! Packed with info!

Adobe Photoshop "For Beginners"

If you're new to Photoshop, this tape will get you up and running fast as Scott takes you step-by-step through only the most important tools and features. You'll learn how to make accurate selections, important keyboard shortcuts, essential tool options, cloning techniques, paths essentials, and other important techniques you need to know!

Adobe Photoshop "Photo Retouching"

Learn the easy way to quickly retouch images, repair damaged photos, remove unwanted objects, use layers and layer modes to quickly fix images, plus a host of tricks, essential shortcuts and retouching techniques that can save you time and money. If you're into photo retouching, this tape is a must-have!



Adobe Photoshop "Type Secrets"

This new 60-minute video teaches you how to get the most from Photoshop's new type features. You'll learn all the cool shortcuts, timesaving tips, and some mondo-cool type effects that will open a whole new world of creativity. If you ever wanted to really get a handle on using type in Photoshop, this is for you!

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OUTSPOKEN

Here's what other people are saying about Apple and Macintosh outside our totally biased halls

COMPILED BY JIM WORKMAN

"Apple should give up on the illusion that it's still in the traditional PC business. It should be wondering whether it can tell its loyal users, who continue to expect a personal computer's flexibility and breadth of applications, that they're being hoodwinked—or whether it can remain silent, hoping the next time customers bite into what's offered, they won't notice that something tastes slightly off."
—Frank Catalano, *July 21 Apple Bites column.*

"We asked home and education customers what they wanted, and when you added it all up, what they really wanted was an iMac to go."
—Steve Jobs *interim Apple CEO, introducing the iBook at the MACWORLD Expo, July 21.*

"We have enormous pricing pressure occurring in the PC part of the market, and the irony in Apple's case is that they don't make a PC. . . . In the old days, they were criticized for not making a PC compatible, but at this moment in time it's actually a blessing."
—Charles Wolf, *a computer industry analyst at Warburg Dillon Reid in New York. New York Times July 15.*

"The one thing Apple's providing now is leadership in colors. It won't take long for us to catch up with that, I don't think."
—Microsoft chief **Bill Gates** *taking a swipe at the success of the iMac and the notion that Apple is once again producing innovative products. CNET.com report July 26.*

"The only thing missing from the new Apple iBook is the Barbie logo. The system, which looks like a makeup case, promises to be a disaster once people come to their senses."
—John Dvorak, *"The iBook Disaster" in PC Magazine, July 26.*

> "It's a really big win. Wireless should be high speed and cheap, and Apple's done this."
>
> **—Bill Joy,** *Sun Microsystems engineer, speaking about Apple's new wireless networking technology known as AirPort.* Newsweek, *Aug. 2.*

"Just when Hewlett Packard's new CEO, Carly Fiorina, thought women in computing were getting some respect, the technology press turns around and slaps women with that sexist 'Barbie' label. There's the assumption that girls don't really use computers, and that therefore all computers should be designed to appeal to men."
—Salon Magazine columnist **Janelle Brown,** *July 29, in response to Dvorak's column.*

"It's the image of the iBook that bugs me and the ooohs and aaaaahs it received when it was introduced. Do they spray some sort of mind-numbing gas in these auditoriums where Steve Jobs speaks? Is his "reality distortion field" really that powerful? Why wasn't there snickering? Why didn't people throw tomatoes?"
—John Dvorak, *"The iBook Disaster" in* PC Magazine, *July 26.*

"If a fraternity [brother] or other male student takes an iBook to the campus library and half a dozen female students (sorority or otherwise!) approach him to check it out, he is going to carry that iBook everywhere he goes and leave it in plain sight no matter where he is. Not only would he want to carry it, but he would likely insist on carrying it even when he didn't really need to use it."
—Samuel Sharp, *MacSoldiers.com piece August 2, refuting Dvorak's contention that college frat brothers would never be seen with iBooks.*

"Who writes this stuff? Enticing? Delectable? Where's Mae West when we need her? There has to be something wrong with a company that describes its computer colors as delectable, don't you think? When you see some guy pulling an iBook out of his backpack a few months from now, tell him his little computer looks delectable and see what he says."
—John Dvorak, *"The iBook Disaster" in* PC Magazine, *July 26.*

"Imagine a school that has purchased 20 iBooks with the goal of getting more computers into the hands of more students, with up to six hours of battery life, and AirPort (wireless) capability; the school now has the ability to create a portable, networked lab. Rather than the students leaving the classroom to go to the computer lab, the computer lab can now come to the students—and no extra Ethernet drops or power outlets are required."
—Linda Frager, *Apple product mgr. for consumer mobile product marketing, in a July 29* MacWorld UK *piece on the iBook and the educational market.*

"It's like there was this really beautiful Porsche that had been sitting out in a field, and got really dirty, covered with mud. In the last two years, we've taken it through the car wash, and now it's this really beautiful speedster and we're polishing it up constantly, and putting on new tires. . . ."
—Apple iCEO **Steve jobs,** *commenting about the state of Apple when he took over in 1997.* Newsweek, *Aug. 2*

▶ Apple and AOL to Collaborate on IM-ing

Apple and America Online today announced an agreement to create instant messaging products for Mac users that will allow seamless communication between Mac users and the AOL Instant Messenger (AIM) service. This collaboration will allow Mac users to exchange messages online in real-time with friends, family and colleagues, as well as with 40 million AIM users.

▶ Apple Invests $100 Million in Samsung Electronics

Apple and Samsung jointly announced that Apple will invest $100 million in Samsung to further expand Samsung's TFT-LCD flat-panel display production capacity. The investment is part of Apple's strategy to insure an adequate supply of TFT-LCD displays to meet the growing demand for Apple products.

▶ Mac OS9 has over 49 new features—it's like getting a new machine for $99.

The new Sherlock II has a QuickTime 4 Player interface and integrates online shopping (and auctions), plus better control over searches with selectable "sets" and support for LDAP plug-ins. File Sharing will be improved and Voice Verification would be alternate password. The Keychain has been resurrected after its death as part of the PowerTalk software. Software Update will make life a lot easier in getting updates from Apple. Software Update works like the present QuickTime 4.0. Numerous Control Panel improvements, ColorSync 3,0, LaserWriter 8.7, and on and on..."Viewers are going to experience high quality video and audio over the Internet for the first time."

APPLE NEWS

The Latest News From The Mothership

BY JIM WORKMAN

Apple introduces AirPort™

Apple introduced AirPort™, a wireless local area network (LAN) solution that provides totally unteth-ered Internet access for its stunning new iBook™ consumer portable. Apple's AirPort solution includes the AirPort Card, which fits inside Apple's new iBook, and the AirPort™ Base Station, which contains a 56-K modem and a 10BASE-T Ethernet port for connecting to a phone line, cable modem, DSL modem, or local area network for terrestrial Internet access. AirPort is based on the industry standard IEEE 802.11b, and operates at 11 megabits per second for fast Internet access from anywhere in the home or classroom. Up to ten iBooks can share a single AirPort Base Station simultaneously from up to 150 feet away.

Apple teamed with Lucent Technologies, a leader in wireless networking, to design and deliver AirPort. The 18 month-long collaboration has resulted in the most cost-effective and easiest-to-use wireless networking solution ever.

Apple introduces QuickTime TV (QTV)

QTV, the Internet's highest-quality network for Web-based video and audio. seamlessly integrates four key elements: Apple's award-winning QuickTime 4 Player software; Apple's open-source QuickTime Streaming Server software; the Apple/Akamai Technologies streamed content delivery service; and compelling content from leading providers. QTV is provided free of charge to viewers.

New "intercasters" on the QTV network include ABC News, Disney, ESPN, RollingStone.com, VH1, and Virgin Radio. They join BBC WORLD, Bloomberg, FOX News Online, FOX Sports Online, HBO, NPR, WGBH Boston, and The Weather Channel.

"QuickTime TV is the first killer network on the Internet," said Steve Jobs, Apple's iCEO. "Viewers are going to experience high quality video and audio over the Internet for the first time." mt

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present at the creation

DON CRABB

design 101

At last July's annual Apple lovefest, better known as MACWORLD Expo New York, Apple Interim CEO Steve Jobs put a new face on Apple's consumer computer marketing efforts. With the release of the *iBook consumer portable*, Apple put another stake into the ground in its continuing effort to become the Sony of home computers. Besides the iBook, Apple also announced other consumer products and services, most notably:

When it comes to short-sighted product design decisions, Apple has too many to count in a single column.

- *QuickTime TV* (QTV), the Internet's highest-quality network for Web-based video and audio delivery.
- *AirPort*, a wireless local area network (LAN) solution for the iBook, that provides totally untethered Internet access for home and schools. Apple's AirPort solution promises a bandwidth of 11 Mbps, faster than 10Base-T Ethernet.
- IBM's *Via Voice*, the first continuous-speech recognition software for the Macintosh platform.
- The combining of Apple and Akamai technology to build the backbone for Apple's new QuickTime TV (QTV) network.
- Mac OS 9.0, slated to ship in October 1999, with improved reliability as precursor to Mac OS X, which is still expected to ship in January, 2000; plus the addition of a greatly-improved Sherlock II Internet search engine.

The iBook, available in the same blueberry and tangerine colors as the current iMac, will cost $1,599 and will be available by the time you read this column.

memories are made of this

All of which reminds me why I love Apple Computer. Or more precisely, why I love the computers that Apple makes. You all know that, and have known it from the day I started writing about Apple in 1980 (fifty bucks goes to the first person who can remember the topic of that first Apple column of mine and what publication it appeared in). But it also reminds me why Apple can drive me up the frigging wall sometimes, since I don't love some of the shortsighted, just plain dumb things that Apple has done over the years in pursuit of being Insanely Great, while providing the Computer for the Rest of Us, and certainly not while Think(ing) Different.

When it comes to shortsighted product design decisions, Apple has too many to count in a single column. Some of my all-time faves include the lack of a hard drive option for the first 128-K Mac; the lack of a file server for the grandiosely-named Macintosh Office; the lack of an industry-standard parallel printer port on every Macintosh ever made; the lack of floppy disk drives on all Macs (except PowerBooks) made since Steve Jobs regained control of the company; and the lack of a video out port on the new iBook computer.

that lack of vision thing

Yes, the iBook video out omission is just as silly, just as dumb, just as unfortunate as any on my favorite short-sighted product design decisions list (let's called it the Apple Boners List, for short).

It's silly because the iBook is a natural notebook for schools. And schools are prodigious consumers of LCD projectors and big-screen TVs, both of which need a video out signal to drive them. It's dumb because all of the iBook competition has a video out port to handle these needs. And it's unfortunate because the cost of wiring in such a port would have been trivial in comparison to the lost sales that will result from this omission.

This is the kind of Apple product design decision I CAN NEVER UNDERSTAND IN A MILLION YEARS! (OK, I don't think the decision to leave out PC card slots was too swift either, but the video out thing is a boner of major proportions.)

I know Apple's answer to this problem: Third parties will concoct third party video out solutions. But no matter how good third party solutions to a basic machine design element are, they still reek of baling wire and spit.

In so many ways, the iBook is a brilliantly-designed machine. It's got a hot processor (300-MHz G3); it's got hot connectivity (USB, 10/100Base-T, 56-Kbps modem, and the optional AirPort wireless networking card (OK, so it lacks an IR port, but I'm not sweating that one); it's got a decently-sized hard drive (3.2 GB); and it's got a CD-ROM drive. OK, it does not have a microphone or mic jack (making the use of IBM's ViaVoice for Mac impossible), or a removable media drive; nor does it have a bay to plop in a third party unit, which are also design flaws. But taken as

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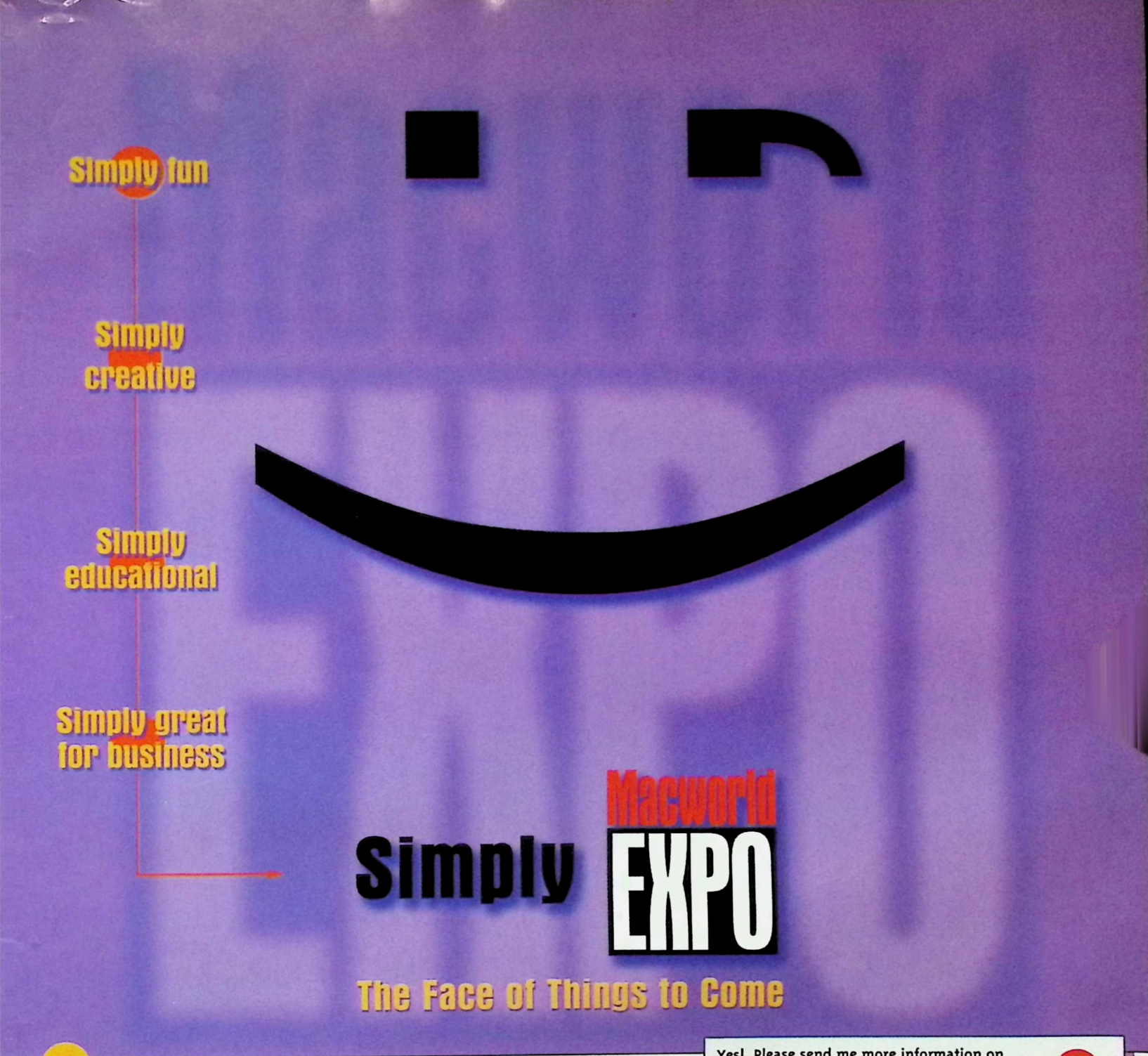

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in the enemy camp

RICHARD K. HALLMARK, PH.D.

musings on MACWORLD

I made it to MACWORLD Expo in New York this year and it was well worth the trip. When I went to Boston for my first Expo two years ago, things were still looking bleak for Apple. Steve Jobs' announcement of the pact with Microsoft and the controversy over Mac clones stirred things up quite a bit, but the basic feeling on the show floor then was one of "Well, that's a nice start, but when will something really important happen?"

My suggestion to Microsoft: If you really want to build good will in the Macintosh community, release more Macintosh products.

vive le différence!

Things were decidedly different this year! There was an air of excitement on the show floor. While the *iBook* was a main topic of discussion, crowds were everywhere. On Thursday, I spent four hours working in the Apple Solutions Experts area of the Apple pavilion. The Microsoft booth was directly across the aisle from my station and I had an opportunity to watch the activity.

Microsoft had a four-sided booth with two display screens for presentations and two areas for one-on-one conversations with company representatives. Each presentation area had about 26 chairs to allow viewers to sit down for the presentations (one Microsoft representative welcomed people to the Microsoft Lounge—chairs were hard to find on the show floor). At the end of each presentation, the seated group was divided in half (the chairs were color coded) and a representative from each group participated in a contest. The contest winner received a copy of *Microsoft Office* and the contestant and *everyone* in his or her group received a Sidewinder™ 3D Pro Joystick. That works out to 26 joysticks (2 presentation areas) every 45 minutes for three days! People quickly realized that if they were at the show with a friend, one could sit in each color group and they were 100% certain of winning a joystick.

and the point is—?

The question is: Just why was Microsoft doing this? One could be a complete cynic and argue that since the joysticks are ADB devices, they won't work with an iMac anyway. My impression was somewhat different: Microsoft is trying to improve relations with the Macintosh community. The people I talked with in the booth were Macintosh fans and worked for the Mac division. They care about producing quality programs for the Mac platform.

My suggestion to Microsoft: If you really want to build good will in the Macintosh community, release more Macintosh products. A Mac version of *Access* would be a nice start and an updated version of *Visual FoxPro* would make *me* very happy. *Create good products and they will buy.*

quark's quirks

Noticeable by its almost complete absence from the show was Quark. I am told that they did have a small booth with some Quark Xtensions, but I never found it. For a company which has owned the page layout market for professional designers for so many years, this is unconscionable. Then again, most of my clients in the graphic arts are eagerly awaiting the release of *Adobe InDesign*. Based on the demos I saw at the User Group breakfast sponsored by Adobe (can you even *imagine* Quark providing breakfast for 300 people and giving *each* of them a free copy of a $249 program?), the "Quark Killer" may finally be here.

the view of youth

One thing that made this trip to MACWORLD more fun was that I took my 14-year-old son with me. He has been doing some Web work for me during his summer vacation, so he even had a couple hundred dollars to spend. Finding room for the eleven games he bought *and* a Sidewinder Joystick (he sat through three presentations while I was working in the Apple booth) was something of a challenge.

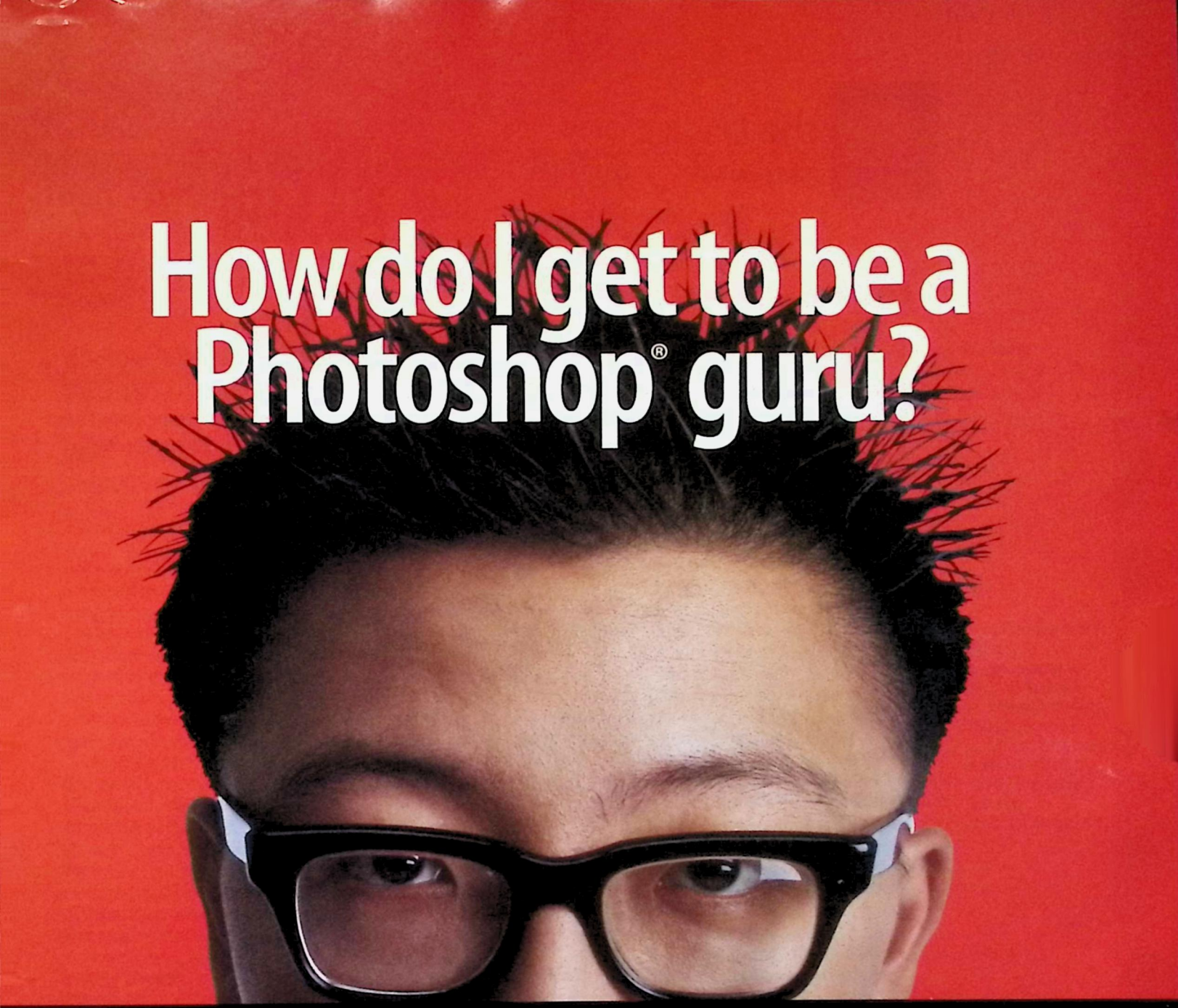
It was nice to compare notes with someone who looked at the exhibits from a different perspective. My son was able to direct me to several exhibitors which I had initially walked past. He also now has his sights set on getting an iBook for school. I also must thank him for insisting I try the massage machine. It really helped my feet recover.

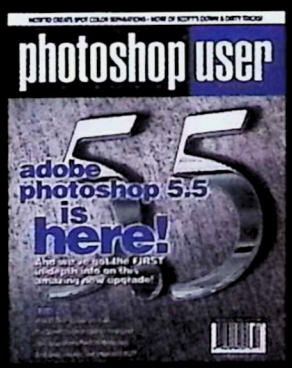
and the little things that count

Overall, I found this MACWORLD an exciting and fun place. As much as I like Boston, I would agree that it is much better to have everything in one hall. Apple's new secrecy policy regarding new product announcements was also effective in drawing more media to the

continued on page 85

How do I get to be a Photoshop® guru?





Well, it would be a lot easier if you could get a free subscription to the Adobe® Photoshop® how-to magazine ***Photoshop User.*** It's packed with all the latest Photoshop tips, tricks, and techniques. It would also help if you had access to Photoshop Online, a private "members-only" Website packed with tips, plug-in and action downloads, Photoshop discussion groups and live chats, an online help desk, member network, and tons more. And while you're learning all this stuff, wouldn't it be great to save money by getting special discounts on every piece of software or hardware you buy from some of the leading computer retailers? While you're at it, imagine if you had your own convention, called **PhotoshopWorld** (www.photoshopworld.com), a three-day Photoshop love-fest where thousands of Photoshop users from around the world gather to share ideas. Plus, saving money on training videos from www.photoshopvideos.com, and gettting discounts on Photoshop seminars, books, and just about anything Photoshop-related wouldn't hurt either.

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the back door

JOHN HALBIG

cute computers

It's been a year since the iMac hit the streets. Doesn't seem that long, does it? In a single year the iMac has turned the PC industry on its head. Desperate to ride on the iMac's coattails, some companies have crassly copied the iMac's distinctive design, earning a swift lawsuit from Apple. Unlike the ill-fated "look and feel" lawsuit against Microsoft in the eighties, Apple probably stands a chance with this one.

The problem with computers before the Cuddletech Revolution was that the computers themselves were threatening.

Colors. Analysts, some who still reiterate a "sell" rating on Apple despite all evidence to the contrary, just can't grasp the elegant simplicity of it. It took Steve Jobs to realize that people would fall over backwards if you introduced the "Swatch" concept to computers. But there's more to it than a quickie paint job. After all, many manufacturers had tried introducing computers that broke with the "beige" mentality of the past. What additional element has Apple tapped into to make first the iMac, then the new "Blue and White" G3s and the consumer portable the must-have hardware of the late nineties?

Brace yourself: Here comes a buzzword.

cuddletech

I first heard it during a conversation, ironically enough, far from anything electronic, during a camping trip in the wilds of Northern California: the idea of cute electronics.

The problem with computers before the Cuddletech Revolution was that the computers themselves were threatening. Lots of bizarre cables. Cables thicker than most telephone trunk lines. Severe, sharp angles that made you think of every horror movie you ever saw as a kid.

It didn't matter that the Mac had the easiest-to-use operating system . . . it LOOKED like all the other boxes. The Mac of the '90s' appearance was a deliberate attempt to be taken seriously by businesses—where all the money was, according to conventional wisdom. The original Macs were cute—and about 14 years ahead of their time. Think of them as cuddletech hardware at an extreme pricepoint.

Again, it took Steve Jobs to point out the obvious—the Internet was driving whole hordes of non-computer-literate people into buying computers. Money wasn't the issue, despite the aforementioned analysts' insisting Apple was/is doomed because it doesn't offer low-cost PCs. What was at issue was style—and the new Macs amply provide that.

strike a pose

Instead of ungainly hardware that stuck out like a sore thumb, driving people to find interesting ways to hide their hardware, Apple gave people something they could put in their bedrooms, dens, and living rooms in full view. Apple brought computer use out of the closet to where friends, family, and neighbors could see it. In fact, with the new wireless networking option, you can take it out in the front or back yard in full view of the neighbors' kids.

Walk into a store, even a year later, and iMacs and G3s still stand out from the pack. If we drag the old automobile analogy kicking and screaming from its grave, it's like the new beetle: Two years after its introduction, and people still go on about how "cute" it is. I own one myself, and it's very odd how people—complete strangers—walk up to me and ask me about the car, what it's like to drive, and is the engine still in back.

Now you'll have iBooks becoming the thing to have this fall as hordes of children head back to school. Fellow students, parents, even teachers will go on about how cute they are, and they'll want to get one.

Is it a power user's machine? No, and it was never meant to be. Still, I sincerely hope that Steve realizes, much in the same way the Blue and White G3 desktops turned the desktop world upside down, the "Professional" PowerBook line could use the same "cuddletech" touch. They don't have to look like refugees from a nursery to accomplish this—just some more curves and darkly translucent plastics. Think dark purples or greens, for example, perhaps with a subtler version of the iBook two-tone effect.

for the rest of us

Now, with a little luck, Apple will remember those of us who have slightly older machines. A PCI card to make the older desktops Airport-compatible would be a Very Good Thing, for one. Even better, how about a Pro version of the Airport base station?

continued on page 85

FROMMACCENTRAL.COM

Here's what's happening at presstime, courtesy of the Mac news hounds at MacCentral.com

BY STAN FLACK

Imation launches Color Fidelity Module for ColorSync

Imation Corporation has announced the availability of what it calls its "breakthrough" color management software, the *Imation Color Fidelity Module* (CFM)—a solution that provides Apple ColorSync users with "dramatically improved accuracy in color transformations, particularly for CMYK workflows."

Imation says the advanced technology and features of the CFM save time, minimize rework, and help make accurate digital color a reality for all graphics professionals—from design to prepress and print production environments. The Imation CFM is installed as a plug-in to ColorSync, Apple's operating system-level color management software, and is available for purchase exclusively on Imation's Website at **http://cfm.imation.com** for an introductory price of US $195 (regular price is $349).

Bitstream introduces TypeHigh for Mac

Bitstream Inc., has announced the availability of *TypeHigh* for Macintosh and Windows, a new font collection that spans the entire Bitstream Typeface Library of over 1,400 fonts. Each font is available in PostScript Type 1 and TrueType format.

TypeHigh represents the first time the entire Bitstream Typeface Library has been available on one unlocked CD-ROM. The library contains first-class cuts of hundreds of Fontek, ITC, and other classic typeface designs, as well as Bitstream Originals, WGL4 fonts, and Bitstream Bar Code fonts. TypeHigh also boasts new, exclusive Bitstream Originals that have never been part of a font collection. All text and display faces also include the euro currency symbol, designed to match each typeface.

TypeHigh includes over 300 additions to the Bitstream Typeface Library in PostScript Type 1 or TrueType format, as well as a font management utility for ease of use. TypeHigh also features Typographer Sets with ligatures, swashes, fractions, small caps, and old style and alternate characters.

Apple launches QuickTime Live! Conference

Apple has announced plans to host the first-ever QuickTime Live! conference, November 8–11, at the Los Angeles Convention Center. The conference will feature keynotes, full-day workshops, breakout sessions, and a product showcase of the latest development tools based on QuickTime technology, the industry standard for digital media creation and video and audio streaming.

"QuickTime 4 is a blockbuster—over 12 million copies have been downloaded in its first 120 days," said Steve Jobs, Apple iCEO, in a press release. "QuickTime Live! is a must-attend event for anyone wanting to create and broadcast the highest quality streaming content on the Internet."

Registration for developers and content providers is now underway at **www.apple.com/quicktimelive.** A platinum pass, which includes access to the workshops and conferences, is U.S. $1,195 per attendee before September 15, and U.S. $1,390 after September 15. Conference-only passes are U.S. $995; workshop-only passes are U.S. $395.

Adobe announces new initiatives against software piracy

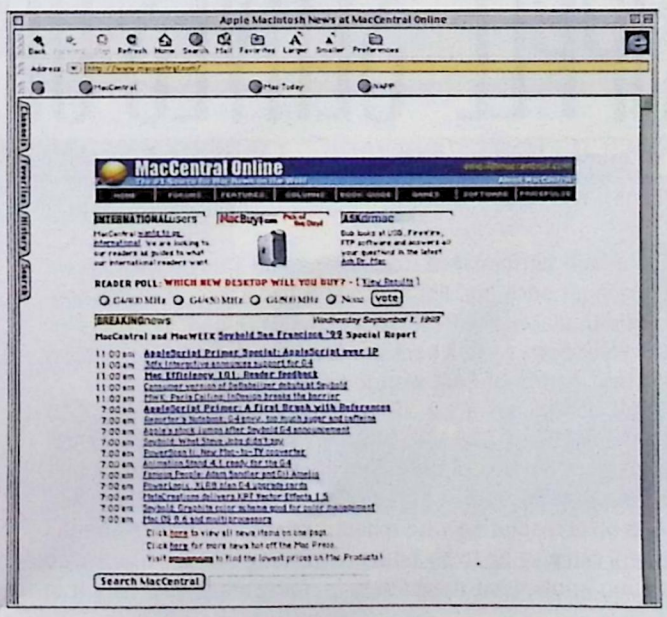
Adobe has long been a major fighter against the proliferation of software piracy. Now, President and Chairman Charles Geschke has announced what the company describes as "sweeping efforts to combat internet and other forms of software piracy."

The DOJ, FBI, and U.S. Customs jointly announced a new law enforcement initiative aimed at software piracy. These three agencies agreed to increase their enforcement efforts nationwide, focusing on criminal prosecutions with increased penalties for intellectual property offenders.

Dr. Geschke spoke in support of the government's renewed efforts."Criminal law enforcement is essential to deterring piracy especially on the Internet, which is an anonymous and easy place for pirates to take advantage of consumers."

Adobe's established involvement in the fight against software piracy includes association with anti-piracy organizations such as The Business Software Alliance (BSA) and the Software Publisher's Asso ciation (SPA) to investigate and litigate end-user and reseller companies. mt

Email news or comments to Stan at **sflack@mac central. com** *for breaking Apple news.*



APPLE SERVES UP AN IMAC TO GO!

APPLE DOES THE IMAC ONE BETTER WITH THE REVOLUTIONARY NEW IBOOK

BY BILL CARROLL

This high performance machine has all the goodies except the high price tag. For starters, it has a 300-MHz PowerPC chip that aced the Pentium II in the BYTEmark integer tests. It also sports a 512-K backside level 2 cache, 66-MHz memory bus, and 32 MB of RAM with room to expand to 160 MB!

This beauty has a 3.2-GB IDE hard drive, a built-in 24x CD player, 4 MB of SDRAM video memory, and an ATI RAGE Mobility graphics controller. The display is a 12.1-inch (diagonal) built-in TFT SVGA active matrix offering 640 x 480 or 800 x 600 pixel resolution with millions of colors. The Lithium-ion battery can give up to six hours of working life. The iBook also lets you know what the battery is doing when you plug it in from the integrated—yes, integrated—charger that lets you wind up the cord like a yo-yo. The specs say the operating altitude is zero to 10,000 feet and the maximum storage altitude is 15,000 feet. Don't ask what you do between 10,000 and 15,000 feet—maybe Sleep is the same as storage.

I've read that at least one third party vendor is developing a touch screen for the iBook and I'm sure more will follow. I'm also sure some PC company will try to imitate the iBook like they did the iMac. However, we are used to this, since it has been going on since 1984.

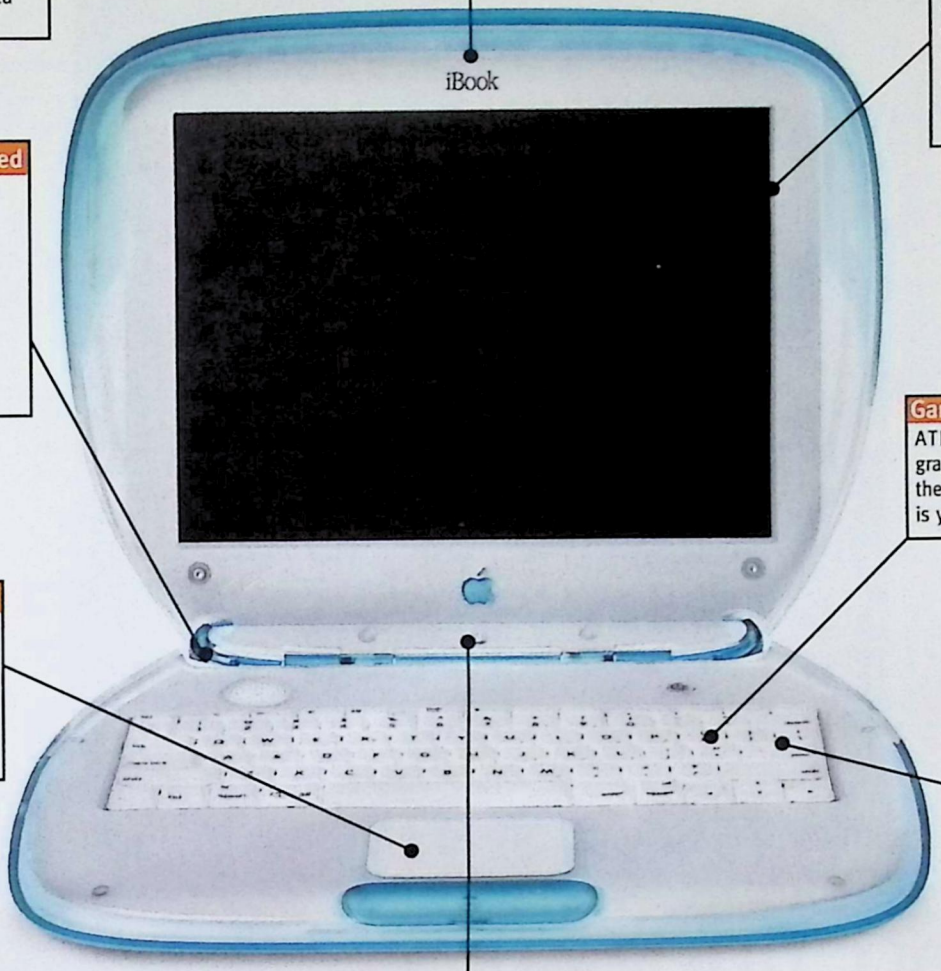
Now for the bottom line . . . $1599!

12.1-inch Active-Matrix TFT SVGA Display
What does that mean? Great color, crisp graphics and text and big-picture viewing.

Two Built-in AirPort Antennas
Reader quiz: guess where they're hidden—always at the ready, never in the way. (See vital statistics below for the answer.)

?

Easy Internet Access
Setup Assistant gets you on the Internet with your own account in minutes. Choose among built-in modem, Ethernet and AirPort for your connection mode.



Interfaces? Glad You Asked
Universal serial bus (USB)
10/100BASE-T Ethernet
56-K modem
Single mono speaker
16-bit stereo sound output minijack
Power adapter port
Optional AirPort wireless networking card

Gamers, Read This
ATI RAGE Mobility graphics accelerator—the only thing needed is your skill.

Apple Trackpad
Precise cursor control with this solid-state pad. It also supports tap, double-tap, and drag capabilities. Just like the G3 PowerBooks, but snazzy white.

Full-Size Keyboard
All the standard keys in a full-size layout, with 12 function keys and inverted-T arrow keys.

Pullout Handle, No Latch Cover
Talk about neat! Handle folds out for easy, no-hassle carrying. Cover closes without latches to break or get caught on anything.

vital statistics

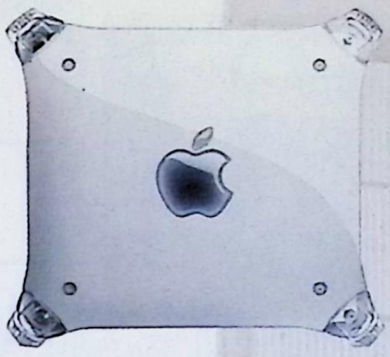
There is nothing slow about this baby. It weighs 6.7 pounds, and comes in Blueberry or Tangerine. The enclosure has translucent rubber-coated surfaces for durability. The iBook is set up to use the revolutionary new AirPort™ wireless technology (the antennas are embedded at the sides of the screen, near the top). And software? It comes with more software than mini-towers that cost about twice as much—go figure. Some of the installed software includes AppleWorks, FAXstf, Palm Desktop Organizer, Bugdom (great game), World Book Encyclopedia, and Apple's QuickTime 4. I'm guessing that the software alone would cost about $250—and it is *usable* software. If you like the iMac, you're going to like the iBook just as well. Remember this iBook outperforms the fastest Intel processor found in any notebook PC and is a fully loaded machine for $1599.

photos courtesy of Apple Computer, Inc.; Hunter Freeman, photographer

APPLE UNLEASHES A DESKTOP SUPERCOMPUTER

THE NEW G4 MACHINES BLOW THE DOORS OFF INTEL's FASTEST PENTIUM III 600-MHz CHIP

Apple takes it another notch with the introduction of a machine so fast, the U.S. Government classifies it as a "super computer." In Apple's own words, "The Power Mac G4 is quite simply the fastest machine ever designed to run graphics applications like Adobe Photoshop, InDesign and QuarkXPress." In short, this is a machine for us! These beautiful highly polished silver and graphite G4 machines come in three speeds: 400, 450, and a blistering 500 MHz (see next page for the base configuration specs from Apple). Just how fast are these new G4 wonders? During the Seybold keynote, Steve Jobs used Intel's own speed tests to compare the new 500-MHz Power Mac G4 with a 600-MHz Pentium III PC. Result? The G4 beat the P3 by an average factor of 2.94! And not even Intel can argue with these tests. Ouch, baby, that stings!



"The Power Mac G4 is quite simply the fastest machine ever designed to run graphics applications like Adobe Photoshop, InDesign and QuarkXPress."
—Apple Computer

"At its core is a brand-new brain—the G4 processor—that redefines high performance for the entire industry."
—Apple Computer

400 MHz • $1,599 (base)	
Processor	400MHz G4/1MB L2 cache
Memory	64MB SDRAM
Hard drive	10GB Ultra ATA
Zip drive	No
CD/DVD drive	CD-ROM
Graphics card	RAGE 128
Graphics memory	16MB SDRAM
Ethernet	10/100BASE-T
Modem	56K internal modem

450 MHz • $1,999 (base)	
Processor	450MHz G4/1MB L2 cache
Memory	64MB SDRAM
Hard drive	13GB Ultra ATA
Zip drive	Internal
CD/DVD drive	DVD-ROM/DVD Video
Graphics card	RAGE 128
Graphics memory	16MB SDRAM
Ethernet	10/100BASE-T
Modem	56K internal modem

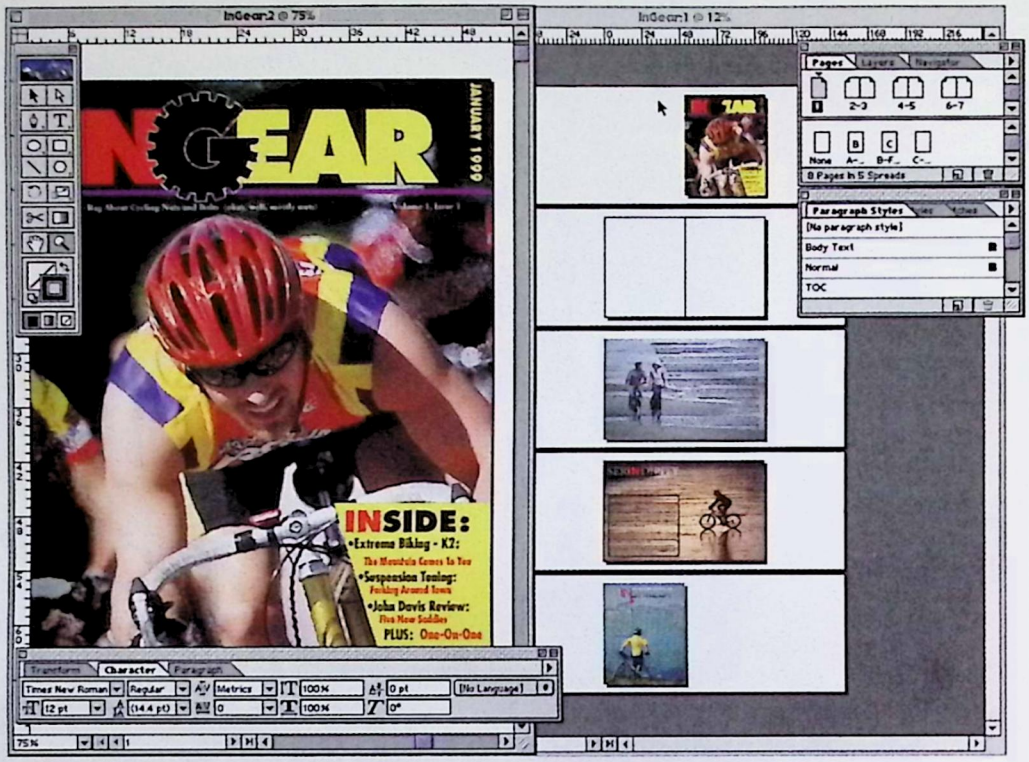
500 MHz • $3,499 (base)	
Processor	500MHz G4/1MB L2 cache
Memory	256MB SDRAM
Hard drive	27GB Ultra ATA
Zip drive	Internal
CD/DVD drive	DVD-RAM/DVD Video
Graphics card	RAGE 128 AGP
Graphics memory	16MB SDRAM
Ethernet	10/100BASE-T
Modem	No Modem

Photos courtesy of Apple Computer

ADOBENEWS

What's happening at Adobe Systems, Inc.

BY SCOTT KELBY



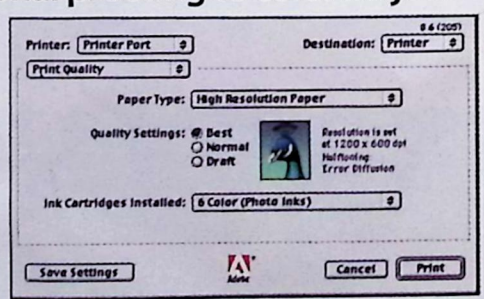
Adobe InDesign ships!

The wait is over! The anxiously awaited "Quark Killer," *Adobe InDesign*, is now shipping. Adobe's new high-end page layout application was released on the opening day of the Seybold Expo in San Francisco and was already wowing the crowds at Adobe's booth with its 1400+ new features, including seamless integration with Adobe Illustrator and Adobe Photoshop.

Adobe is running a special upgrade deal for existing owners of Photoshop, Illustrator, PageMaker, or QuarkXPress (that's right, Quark users can upgrade, too) for only $299 direct through Adobe.

For more info visit **www.adobe.com/proindex/indesign/main.html** or download a PDF with an overview of the new features at **www.adobe.com /proindex/indesign/PDFs/idaag.pdf**

Adobe PressReady brings professional proofing to color inkjets



Also just introduced is *Adobe PressReady*, which is designed to turn an ordinary color inkjet printer into a professional-level color proofing system. This new software incorporates Adobe PostScript Level 3 which has been optimized for color inkjet printing to give you very accurate color proofs.

Currently, PressReady supports the Epson Stylus Color 800, 850, 1520, and 3000 models, as well as the Canon BJC-8500, and the HP Deskjet 895C, 1120C, and 2000C. When you register your copy of PressReady, you'll have access to a special area on Adobe's Website where you can download new drivers for additional supported printers as they're made available.

The street price is $299 but Adobe's running a limited-time introductory special at $149 (for some strange reason, they didn't mention when this offer expires, so act fast just in case). For more info visit **www.adobe.com/prodindex/pressready/main.html**

▶ Free Mac plug-ins for Adobe Acrobat 4.0

Adobe just released a number of beta Acrobat plug-ins for Macintosh users that add features to the Macintosh version that were only previously available in the Windows version, including:

- *Digital Signatures*—which lets you sign-off on Acrobat documents using a digital signature.
- *Web Capture*—lets you to convert single or multiple Web pages into Acrobat PDFs.
- *Compare*—lets you open one or more Acrobat documents, tiled on your screen, to compare the documents.
- *Send Mail*—lets you automatically attach PDF documents to email messages.

Download the plug-ins from Adobe's Website at **www.adobe.com/prodindex/acrobat/acr4diff.html.**

▶ Acrobat Web Buy beta now available

Adobe introduced a new Acrobat technology for buying e-books online called *Adobe Web Buy* and it opens a new world of digital delivery. Using this new technology you can download entire books, reference works, technical manuals, newspapers, etc. in electronic format as a secure Acrobat PDF. It also enables you to instantly search these documents, add your own annotations, and more. Download a free beta version from **http://cgi1.adobe.com/acrobat/webbuy/webbuybeta.html**

NEWS FROM SEYBOLD

Apple takes center stage at this San Francisco event

BY GEOFF HARRIMAN

Steve Rocks the House!

In his keynote address at San Francisco's Seybold Seminar on August 31, Steve Jobs left very little doubt as to where technology is heading—and who is leading the way. Here are a few highlights.

company update and finances

Apple now has more than $3 billion in cash on hand and "very little debt." These are two indicators that Apple's financial health is not only no longer in question, but has returned to a stable, well-tended level. Indeed, its stock stood at $55 at this writing.

Inventory, crucial in the fast-paced computer industry, has been reduced markedly. Apple now has a mere *15 hours* of inventory, far less than closest competitor Dell, which carries nearly a week's worth of inventory.

quicktime

The high-quality QuickTime 4 trailer for *Star Wars: Episode 1, The Phantom Menace* has been downloaded more than 25 million times (meaning that more than 450 terabytes of information has moved through Apple's Website). Steve Jobs observed, "We posted several versions of the trailer, and almost everybody goes for the highest-quality one."

mac os 9

Steve reconfirmed that Mac OS 9 will ship in October and will be themed "Your Internet co-pilot," indicating that Apple will be increasing the ease of access and usage of the Web.

hardware

The day's most exciting announcements were about hardware. Jobs announced that during the iMac's first year of availability, Apple sold more than 2 million of the colorful machines. More than 90 percent of North American iMac purchasers are on the Internet, and a whopping 33 percent are first-time computer buyers. These newcomers are the most coveted, desirable customers in the entire computer industry, since they help to expand the Mac's' marketshare and, especially considering Apple customers' notorious loyalty, will likely buy more Mace in the future.

Thanks in part to the frenetic iMac buying spree, Macintosh software developers have created or updated some 4,380 applications in the past year. This brings the total number of Macintosh software applications to more than 15,000, putting to rest forever claims that "there's no software for the Mac."

Apple also announced some details about the iBook, including the fact that it is on track for a mid-September release. The company reported that it has taken more than 140,000 orders for the curvy, translucent, colorful laptop since its announcement at the MACWORLD Expo in late July. The already much-hyped wireless capabilities of the iBook will be extended with a version of its AirPort Base station that can handle 50 users simultaneously, in addition to the previously announced 10-user version.

hottest of the hot

By far the biggest news, though, was the introduction of the Power Mac G4. The new processor boasts a sustained processing rate of one gigaflops (one billion FLoating-point Operations Per Second), and peak rates of up to four gigaflops. A scientist put this into perspective by pointing out that in one billionth of a second light travels about 12 inches. So in the time a G4 performs one floating-point operation the light from its monitor has not yet reached the eyes of the user.

The 450- and 500-MHz models are based on a different motherboard design than the 400-MHz model and the older G3s. These revised machines will boast three times the memory bandwidth of the 400-MHz model and the G3s, twice the PCI-bus throughput, and a Rage 128-bit 2x bus graphics card. All three models come with Ultra ATA/66 hard drives (with the exception of the 400-MHz model which comes with an Ultra ATA/33 drive) which are faster than the G3s' drives (though the 450- and 500-MHz models will have SCSI drives as a BTO option), two FireWire ports, two USB ports, and 10/100Base-T Ethernet.

See the spead starting on page 32 in this issue for photos and more juicy details. mt

other seybold announcements

In addition to Apple, a number of companies introduced new products at this conference. The most notable include these:

- Wacom introduced a new USB cordless mouse/pen combination named Graphire. This new mouse brings enhanced scrolling capability along with a pressure sensitive pen, melding the best of both worlds. It sells for $99.95 and is slated to ship by mid-October.
- MetaCreations, which announced *Carrara*, a new 3D modeling and animation solution for print, video, and the Web. It will ship this fall. MetaCreations also announced a new upgrade for their popular Adobe Illustrator plug-in *KPT Vector Effects*. KPT Vector Effects includes a dozen plug-ins which add 3D effects, drop shadows, text effects, and more. According to MetaCreations, this upgrade was one of the most requested by MetaCreations customers.
- PowerLogix, Newer Technology, and XLR8 all announced G4 upgrade cards. Some will work only in the blue-and-white G3s, while others will be compatible with older PCI-based Macs. Some cards are available now, and others will be ready later this fall.

GRAPHICSNEWS

What's happening on the Macintosh graphics scene

BY SCOTT KELBY

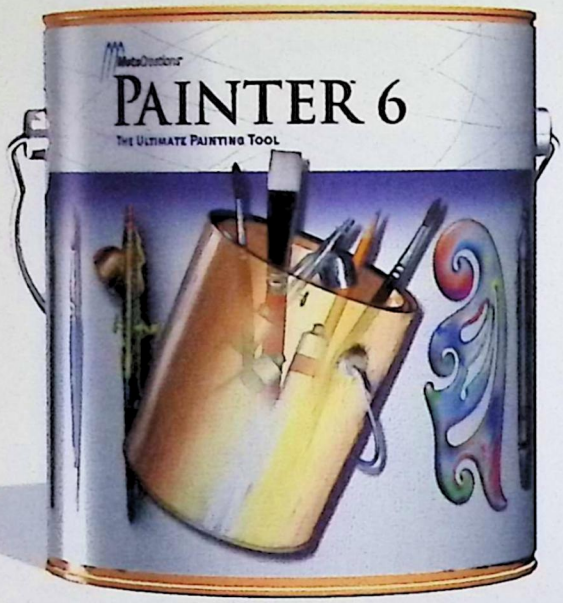
MetaCreations KPT X-Treme Art Contest

Here's your chance to win cool prizes like PhotoDisc stock photo CDs, Wacom tablets, Scanners, and MetaCreations software packages in their new art contest. Here's how it works: you submit for judging one piece of original artwork you've created using at least one KPT filter. There's no entry fee, and you can submit your artwork in JPEG format via their Website or you can send it in on Zip, Jaz, or CD-ROM. Winners will be selected for a grand prize, first, second, and third prizes, and four honorable mentions. Plus 50 Runners-Up will receive KPT X-treme Art Contest T-shirts. The cutoff date for entries is September 30, 1999. So get to work! For more details visit **www.metacreations.com**

Got 12 bucks?

There's a shareware image editing/paint application out there called *Rainbow Painter* ($12 shareware fee) that really ain't bad (it's no Painter 6 mind you, but what else is?). It supports up to eight layers with alpha channels, and a layer mask.

Granted it has a funky psychedelic interface and it only runs on Power Macs, but it's only a 342-K program (so it downloads quickly) and hey, it's only 12 bucks and that's saying something (I'm not sure what, but something). Definitely worth the download at **www.http://www.addiction.se/**



Painter 6 is on the way!

MetaCreations announced *Painter 6*, a major upgrade to their award-winning natural media paint program. This new version features the next generation of brush engine technology, and adds a host of new capabilities that are designed to offer a new level of realism and open a new world of creative paint options.

Another major enhancement is a new, easier to use, totally updated user interface. This new interface is designed to make Painter more intuitive, and enable new users to get up to speed fast. This new version also brings significantly faster performance to Painter, thanks to a revamped memory architecture; it adds improved tablet control; and supports more file formats than ever before.

This is also the first version of Painter that supports the opening and saving of CMYK TIFF images. For more information visit MetaCreation's Website at **www.metacreations.com**

Brother introduces new laser printers for iMac/G3s

If you're in the market for a PostScript-compatible printer, but don't want to spend a giant wad of cash, check out the new HL-1270N small workgroup laser printer from Brother. (I know, Brother is huge on the PC side, and has only dipped a toe in the Macintosh pool these past years, but they're back with some pretty impressive stuff that's priced right). This new printer (which works with iMacs or G3s) spits out up to 12 pages per minute at 1200 x 600 dpi resolution. It comes with BR-Script (PostScript Level 2) emulation standard, 10/100 BaseTX Ethernet, a USB port, and the street price is only $549 (not bad!). Brother expects the first units to ship in October. Get more info at www.brother.com

Free Flash Writer for Adobe Illustrator 8.0 Users

Macromedia is making a free downloadable plug-in available so Adobe Illustrator 8.0 users can export their vector-based artwork in Flash Player Format (SWF) for the Web. Previously, Adobe Illustrator users had to first convert their artwork as a bitmap GIF or JPEG file, prior to saving in in the Flash Player format. That conversion caused the files to lose their scalability (one of the main benefits of the Flash format). This new plug-in, called *Flash Writer*, lets Illustrator 8.0 users save directly from Illustrator into the native Flash format (like Macromedia Freehand users have been doing for some time). Macromedia expects to post the plug-in sometime in September for free downloading. For more info visit **www.macromedia.com/software/flash/**

25th silver anniversary show

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February 4-6 2000

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Graphics of the Americas® 2000 promises to be the **biggest and best show ever.** More than 750 vendors in 1,600 booths will be displaying new technology designed to help deliver higher quality products, shorten the production cycle, lower costs and increase revenues and profitability.

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QUARKXPRESS HOT TIPS AND SHORTCUTS part two

By David Creamer

QuarkXPress is chock full of shortcuts and hidden features. So many, it can take months to learn them all—or at least remember them when you need them! In part two of our four-part series, we'll be looking at typography tips that will really save you time and speed up your work. Think you already know them all? Read on to see how much you know, and what other tips you may discover to help you spice up your pages with the simplicity of text.

Importing styles

If you "Get Text" from a word processing program, such as Microsoft Word, you can import the styles into XPress. If you already set up styles in XPress with the same name, your XPress formats will override the word processor styles. Just make sure you apply only the bold and italic settings in the word processor. If the text comes in with unwanted formats, you can remove them by Option-Clicking on the name in the *Style* palette (however, you will lose all applied bold and italic formats as well).

H and J settings

If your files are ever combined with others, such as ads placed in a magazine layout, you should set up custom hyphenation and justification settings. When files are combined or one file is placed in another file, the original file's default settings override the other documents. If the settings are different, all your type could re-hyphenate and reflow (and overflow!). When you create your settings, make a duplicate and turn off the hyphenation; use this setting for headlines and subheads. Of course, if you really want good-looking type, you could make different settings for each font style and size usage.

Text indents for paragraph rules

Everyone knows that you can use paragraph rules to create tables, right? But how do you indent the text from the left and right edges of the rules? Set your paragraph formats to indent the left and right indents (Command-F). Then set your rule; don't worry if the rule indents with the text when you click "Apply"—it's supposed to. Then set the rule's "From Left" and "From Right" settings to the exact negative of your indent. Your text will indent, but your rules will butt to the text box edge!

Short lines and the 25% rule

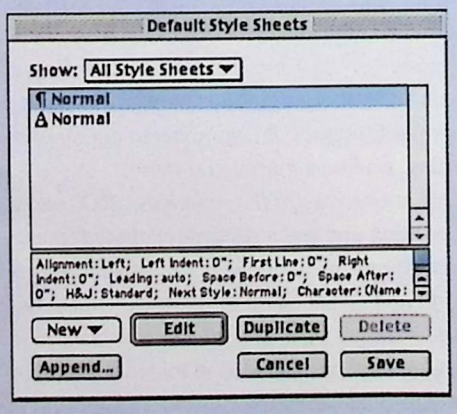
Use positive and negative tracking to eliminate the last lines of paragraphs that are less than 25% of the paragraph's width. For normal body copy (9–10-point) don't track tighter than -3 or looser than +5. Otherwise, the spacing becomes too noticeable.

Keep with next ¶ and keep lines together

When creating styles for subheads, be sure to select "Keep with next ¶" to make sure the subhead does not separate from the following text, and "Keep Lines Together" to make sure the subhead does not split across columns or pages.

Do it with styles

If you work on any job that has repeating typographic specs (magazines, newspapers, newsletters, etc.), you will need to be using *Style Sheets* (Shift-F11). These keep over two dozen type settings—including size, font, color, line spacing, and paragraph rules—that you can apply with a single mouse click (or user-determined keystroke). Better yet, XPress 4 now includes character styles. These let you change only the type you select, rather than the entire paragraph. (XPress 3 users will have to use a third-party extension.)



Set 'em and forget 'em

Set all your tool and program preferences with no documents open and the settings will be applied to every NEW document. Old documents still have to be updated individually.

Auto save and auto backup

"Auto Save" can cover your butt during a crash! It creates a temporary file that can recover unsaved work if you bomb. Naturally, you have the option of not using the temporary file. Auto Backup makes another copy of the file whenever you save, and is especially handy if you have a second hard drive or fast network server. If your internal drive ever dies, you have a backup of your work. Both are located in Application Preferences.

Text boxes preferences

Most text boxes do not need a run-around applied to them—so turn it off (the background color will automatically change from White to None). Of course, you can still turn the run-around on when you need it. While you're at it, set the text inset to "zero"—that way you will know the text width. Be sure to increase the inset if you put a frame around the box or color the background.

Picture box preferences

Picture boxes are usually OK the way they are, except for one setting: the run-around—make it wider. One point is too small, it should be 9 or 12 points, so text is not crowding it.

Auto picture import

Set Auto Picture Import to "On-verify" so you will be notified of missing or modified pictures when you open a document. You still have the option of ignoring it.

Paragraph spacing

Don't double return after paragraphs to add space between them. Use paragraph spacing—it's more efficient, easier to control, and easier to change.

Auto page insertion

If you are not importing type styles from a word processor, turn off Auto Page Insertion. Format the text to the body copy style first, and then add the pages through the menu Page›Insert... command. That way you can link the pages for auto flow. mt

David Creamer is president of I.D.E.A.S., a Florida-based publishing, consulting, and training company serving clients nationally. He is an authorized Quark trainer, an Apple Solution Experts member, and an Adobe Certified Expert for Photoshop, Illustrator, and PageMaker. Contact him at ideastp@aol.com, or 941-269-3724.

Quark XTensions

XTensions are what give XPress its staying power. Without them, it might never have won the battle with PageMaker (and many other capable programs, such as Ready,Set,Go!). In an effort to save you money, here are some of the more useful free XTensions. With so many free XTensions available, the casual user may never have (or want) to purchase commercial ones at all. For accuracy, most of the descriptions are directly from the developers' Websites. Be sure to check out their commercial offerings, also.

A word of caution—the XTensions listed here are all from well known developers, however, different XTensions have been known to conflict with one another. Add one at a time and make sure you operate them properly before adding others. Also, make sure the XTensions works with your version of XPress.

From Markzware (www.markzware.com):

- **PrecisionGuides XT** allows the user to more accurately place guidelines.
- **FitImage XT** allows the user to instantly fit an image box to match the size of the contained image.
- **BleedGuides XT** will set guidelines just outside the edges of all spreads in the current document to allow easy, "snap-to" alignment of objects.
- **Overflow XT** will warn the user of overflowed text boxes within a document and expand the boxes if desired.
- **PasteBox XT** allows pasting of a cut or copied box to its original page position on a new page.
- **Selector XT** adds a pop-up menu to the item "Select All" under the *Edit* menu and allows you to choose various ways to select text and boxes.
- **LockGuides XT** allows the user to lock and unlock guides at will.
- **Bold Spot XT** puts the spot color names in boldface on the *Colors* palette.
- **Revisions XT** attaches a pop-up menu to "File›Revert to Saved" that lists a document's backups so you can open one of them by selecting it from the menu.
- **TIFF Directive XT** provides information about an image's attributes.
- **XT Gatekeeper** allows you to select the XTensions you want activated, and disables the XTensions you don't want to use (XPress 3 only).

From Durrant (www.durant.co.uk):

- **Sort Text 1.1** can sort paragraphs of text into ascending order and sorts numbered paragraphs correctly.
- **Text Insets** sets the white space between the edge of a text box and the text inside the box separately for the top, bottom, left, and right sides of rectangular text boxes.

From Vision's Edge (www.visionsedge.com):

- **Navigator XT** displays a thumbnail of the current page or spread. Clicking on a point in the thumbnail scrolls the document to the point where it was clicked.
- **Nouveau II** gives you the ability to save multiple "new" document settings, create a document which starts a new section, and automatically set a number of pages when creating the original document.
- **Overset Alert** helps you catch overset text before you output a document.
- **PageBorder XT** prints a border around the page or spread when you output a document. The preferences let you choose how far outside the page's edge the printed page border will appear, and allows you to specify the width of the page border.
- **Ungroup All** allows you to ungroup items, even layers of groups within groups.

From Extensis (www.extensis.com):

- **Extensis Shadow XT** is a free, limited version of QX-Effects that only produces shadows behind text or behind entire boxes.

Of course, free XTensions will only get you so far. There are hundreds of commercial XTs available, some costing thousands of dollars more than the actual Quark program! Here is a list of some of the handy XTs that have everyday uses.

ALAP (www.alap.com):

- XPert Tools Volume I & II (XPert Layers and Scale are available separately, too.)
- ShadowCaster
- ItemMaster (styles for items)
- Imposer (puts pages in order during printing)

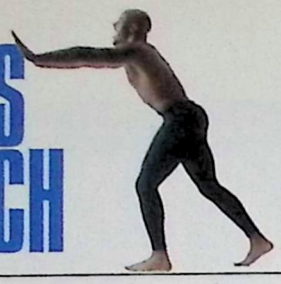
Extensis (www.extensis.com):

- Extensis QX-Tools Version 4 (XPress 3 users can get version 2)
- Extensis QX-Effects

Markzware (www.markzware.com):

- MarkzTools (this is about the only thing that can recover corrupt XPress files!)
- PM2QXP (converts PageMaker documents into XPress documents)

GRAPHICS WEBWATCH

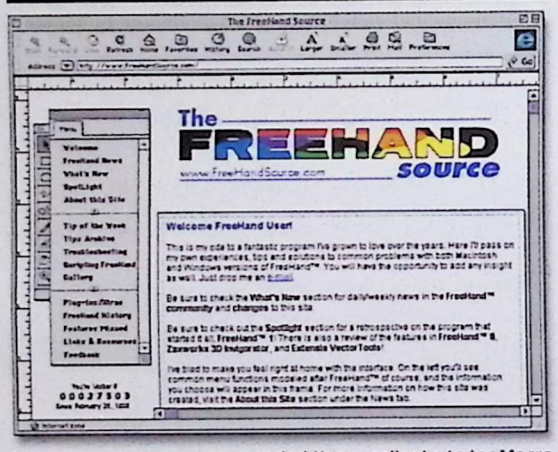


Our never-ending search for the coolest graphics-related Websites for Macintosh designers

We're always on the lookout for graphics-related Websites, in particular those we consider "graphics resources." Such sites feature online tutorials, downloadable clip art and fonts, or graphics news and reviews. We also include commercial sites which offer stock photography, fonts, plug-ins, etc. Here's this issue's look at some of the best graphics sites out there. Feel free to send in your nominations for the graphics WebWatch to *webwatch@mactoday.com*.

Freehand Source

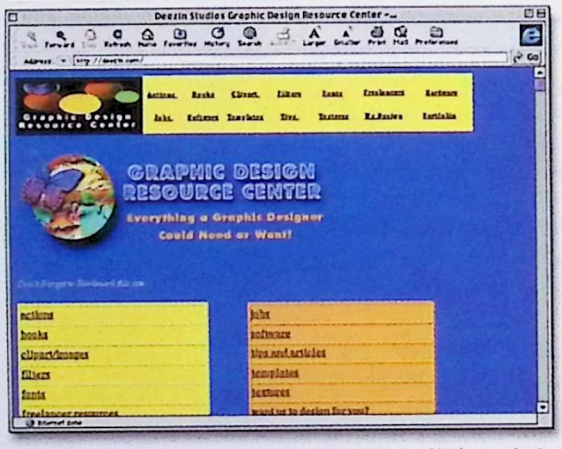
www.freehandsource.com



One of our readers recommended this excellent site for Macromedia Freehand users. It contains news, tips, troubleshooting pages, plug-ins, and features a "Freehand-like" interface to the site. The site also features an interesting look at the original Freehand 1.0. A lot of good info here.

Graphic Design Resource

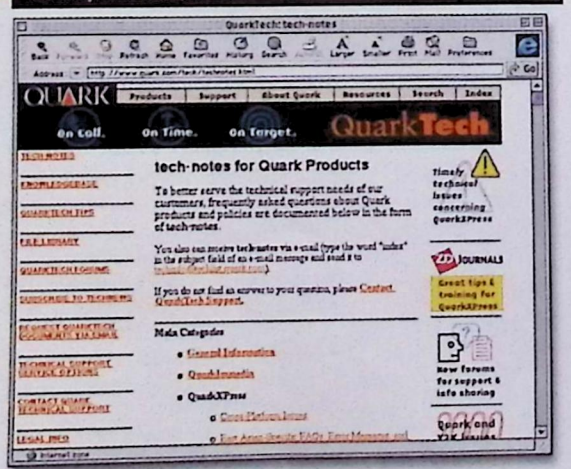
http://deezin.com/



Primarily a links site, it features a wide variety of links to design books, templates for downloading, Photoshop actions, Filters, Fonts, Clip Art, Textures—a little bit of everything. They also allow you to post your portfolio online and view other posted portfolios. Not a bad starting place for surfing other graphics sites.

QuarkTech

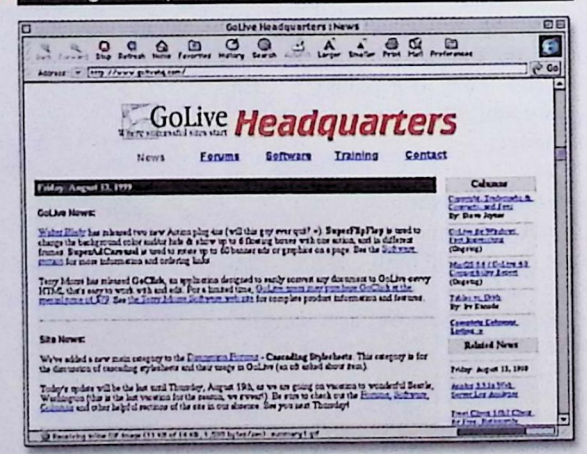
www.quark.com/tech/technotes.html



If you're a QuarkXPress user, you'll find a wealth of information on Quark's QuarkTech site. The site has all sorts of Quark 4 tutorials, FAQs, and information on everything from cross-platform issues to how to become an XTension developer. A lot of info here *and* it's easy to navigate.

GoLive Headquarters

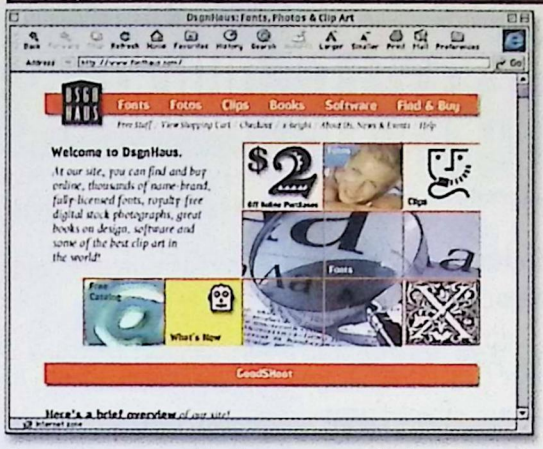
www.golivehq.com



If you're into designing Web pages with Adobe GoLive, check out this site. It's very up-to-date and has the latest GoLive-related news, discussion groups, a tip of the day, training, GoLive columns, articles and more. The site itself doesn't have a great design to it, but it's clean and easy to navigate.

DsgnHaus

www.fonthaus.com/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What's New
GoodSheet
Here's a brief overview of our site!

On this commercial site you can find and purchase FontHaus fonts (over 1,200) and fonts from most of the major foundries, including Adobe, Bitstream, Afga, Berthold, and some from cool boutique houses like T-26. Plus there's clip art, stock photos, books and more. Nicely designed and easy to navigate.

Andy's Art Attack

www.andyart.com/

This is one slick site. There's two versions–one for fast modems, one for slow. (Take a couple of extra minutes and go for the fast modem version, it's worth it.) You'll find tips, tricks, links to cool stuff, and it's a fun and informative site with a great look. Definitely worth a visit.

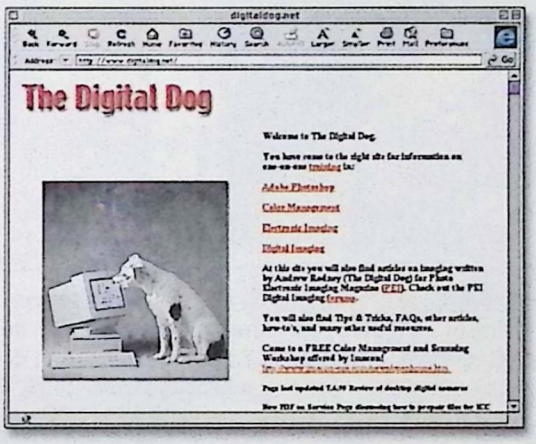
Pantone

www.pantone.com

Pantone's home page, beside being predictably colorful, has a lot of great info. It features a tip-of-the-day, articles and tutorials about using and learning color, and color research and current color trends. Of course, there's an online store where you can order Pantone swatch books, color calibration software, and a host of other Pantone goodies as well.

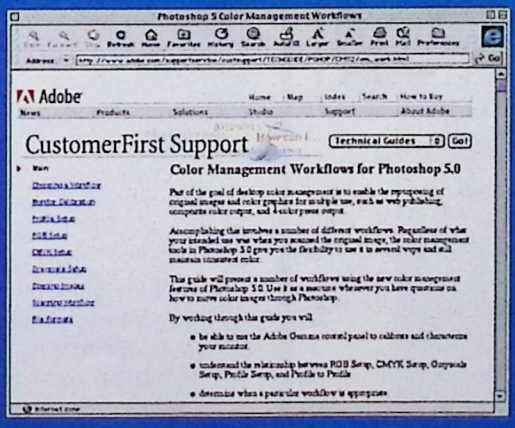
The Digital Dog

www.digitaldog.net/



This site is from Andrew Rodney, Technical Editor for *Photo Electric Imaging (PEI)* magazine and contributing editor and columnist for *Photoshop User* magazine. On his Tips and Tricks pages are some great articles he's written on Photoshop 5, color management and calibration and a host of other color-related topics—all for free; they download as Acrobat PDFs.

spotlight on



Color Management Workflows for Photoshop 5.0

www.adobe.com/supportservice/custsupport/TECHGUIDE/PSHOP/CMS2/cm_work.html

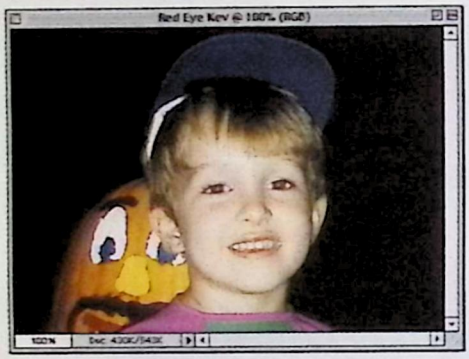
When Adobe shipped Photoshop 5.0, it introduced a new color management system that had users scrambling for answers. This Customer First Support page from Adobe's Website explains how to calibrate your monitor, create color profiles and set up a color management workflow. There's some excellent information here and it will answer a lot of questions for Photoshop 5.0 and 5.5 users. mt

PHOTOSHOP TECHNIQUES

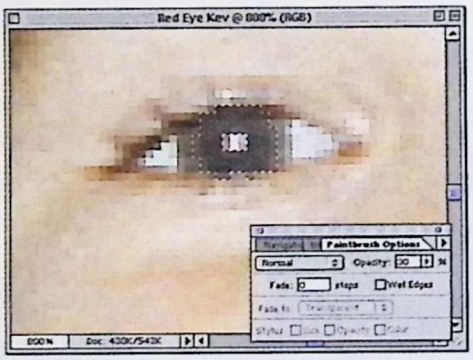
Reprinted from Photoshop User magazine by permission. (www.photoshopuser.com)

If you've taken shots with a point-and-shoot camera (and who hasn't?) you're already familar with the dreaded "red-eye" effect. You know the one, where the flash made someone's eyes seem a devilish red. And it always seems to happen on the one photo in the bunch where the subject looked his/her best. Here's a quick fix in Adobe Photoshop for removing that annoying red-eye effect from your images in a jiffy.

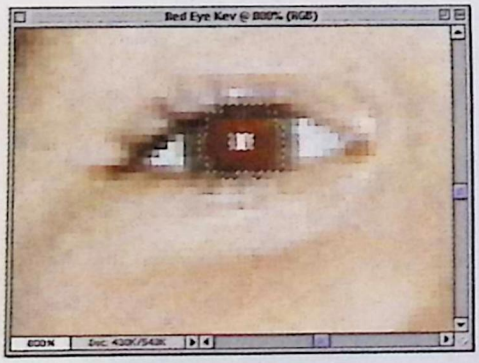
Removing Redeye



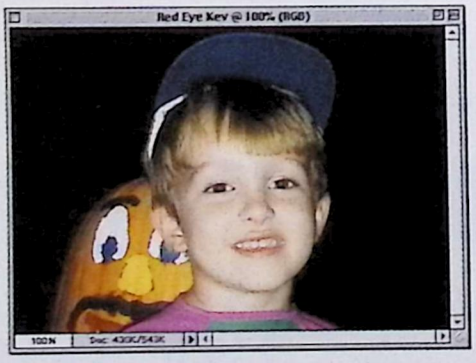
STEP ONE: Open the image in Photoshop and use the Magfifying Glass tool to zoom directly in on the affected eyes. You may need to zoom in as much as 800% or more to get just the eyes.



STEP THREE: Press Shift-Command-U to desaturate (remove all the color) from the eyes. Don't deselect yet. Double-click on the Paint Brush tool to bring up its options palette. Set the opacity setting to 30%.



STEP TWO: Using the Magic Wand tool, select the red area of one eye. Hold the Shift key and click the Magic Wand tool in the other eye to select it as well. If you need to add additional areas, just hold the Shift key and click with the Wand. If you select too much, hold the Option key and drag the Lasso tool over any areas you want to delete from your selection.



STEP FOUR: Press the letter "d" to set your foreground color to black. In the Brushes Palette choose a large soft-edged brush, and paint just a few strokes over each still-selected red area to complete the effect, then deselect by pressing Command-D. Voilà, the "red eye" is gone! mt

PHOTOSHOP QUICKTIPS

Here's some tips for making Selections in Photoshop:

- To add to any selection hold the Shift Key.
- To subtract from any selection hold the Option key
- To move a selection while you're still drawing it, hold the spacebar.
- To move the contents of a selection (while you're still using one of the selection tools) hold the Command key and then drag—the contents will move right along with it.
- To increase the size of an existing selection, go under the Select menu, under Modify and choose Expand.
- To decrease the size of an existing selection, go under the Select menu, under Modify and choose Contract.
- If you've created a selection then later deselected, as long as you haven't made an other selection, you can get that original selection back again by pressing Shift-Command-D (only works in Photoshop 5.0/5.5).
- To put a copy of the area you've selected on its own layer, press Command-J.
- To put the area you've selected on its own layer, and remove it from the layer it's currently on, press Shift-Command-J.
- To turn your background layer into a regular layer, press Command-A, then Shift-Command-J. mt

PAINTER TIPS AND TRICKS with

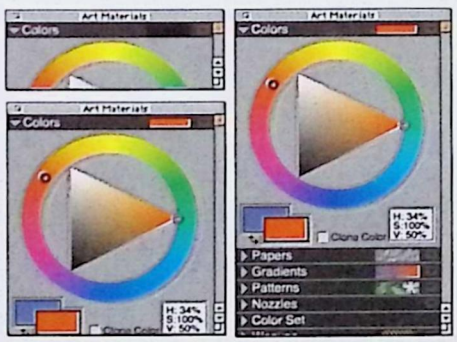
David Roberts

navigating around the new interface

The new Painter interface offers a more intuitive and streamlined design. This gives easier access to the available tools and options without your having to think about where they are. Painter 6 delivers this streamlined look through *Expandable Palettes.* A majority of Painter's tools, techniques and commands are rapidly accessed through one of the three expandable palettes.

1. Art Materials (colors, paper textures, seamless patterns, etc.)
2. Objects (such as layers, selections, dynamic layers, etc.)
3. Brush Controls (brush size, tilt/pressure responses, clone adjustments, etc.)

Each palette can be resized vertically by clicking and dragging in its lower-right corner.

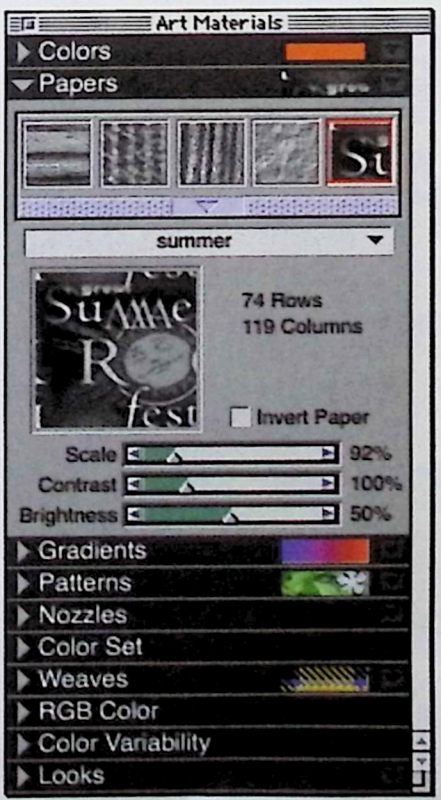


The contents for each description bar may be easily exposed. Clicking the name on the description bar opens that area of the palette; clicking again on the name minimizes that area of the palette.

Notice that the Colors palette area closed, and the Papers area opened—granting access to all the variations of paper textures.

There is another way to extend the contents of the expandable palette. Clicking on the side arrow at the left expands that description bar and more controls are revealed. Clicking the side arrow on another description bar also opens that area of the expandable palette. Now, if the contents of the expandable palette extend below the visible portion, the entire contents can be scrolled using the cursor.

When this happens, click and drag on any unused portion of the palette to move the contents up and down. Important to note is that holding down the shift key while also clicking on the side bar will minimize or open all contents of the expandable palette. Then, use the up and down arrow at the bottom of the elevator shaft on the right side



of the Expandable Palette to show the contents moving up and down.

You might find that your preferred method of managing the expandable palettes is to click on each description name to keep the contents minimized.

Once last subtlety of the expandable palettes is the ability to change the order of the contents. The position of any item in the palette may be moved up or down by clicking and dragging on any description bars. This allows for rapid and easy customization of palettes.

When you quit Painter, it remembers your settings and how all the palettes are arranged—letting you grow familiar with Painter's environment and have it fit in with how you work among your applications.

This method of palette management provides easier access to the tools and options through intuitive techniques similar to navigating any dialog box or standard window. mt

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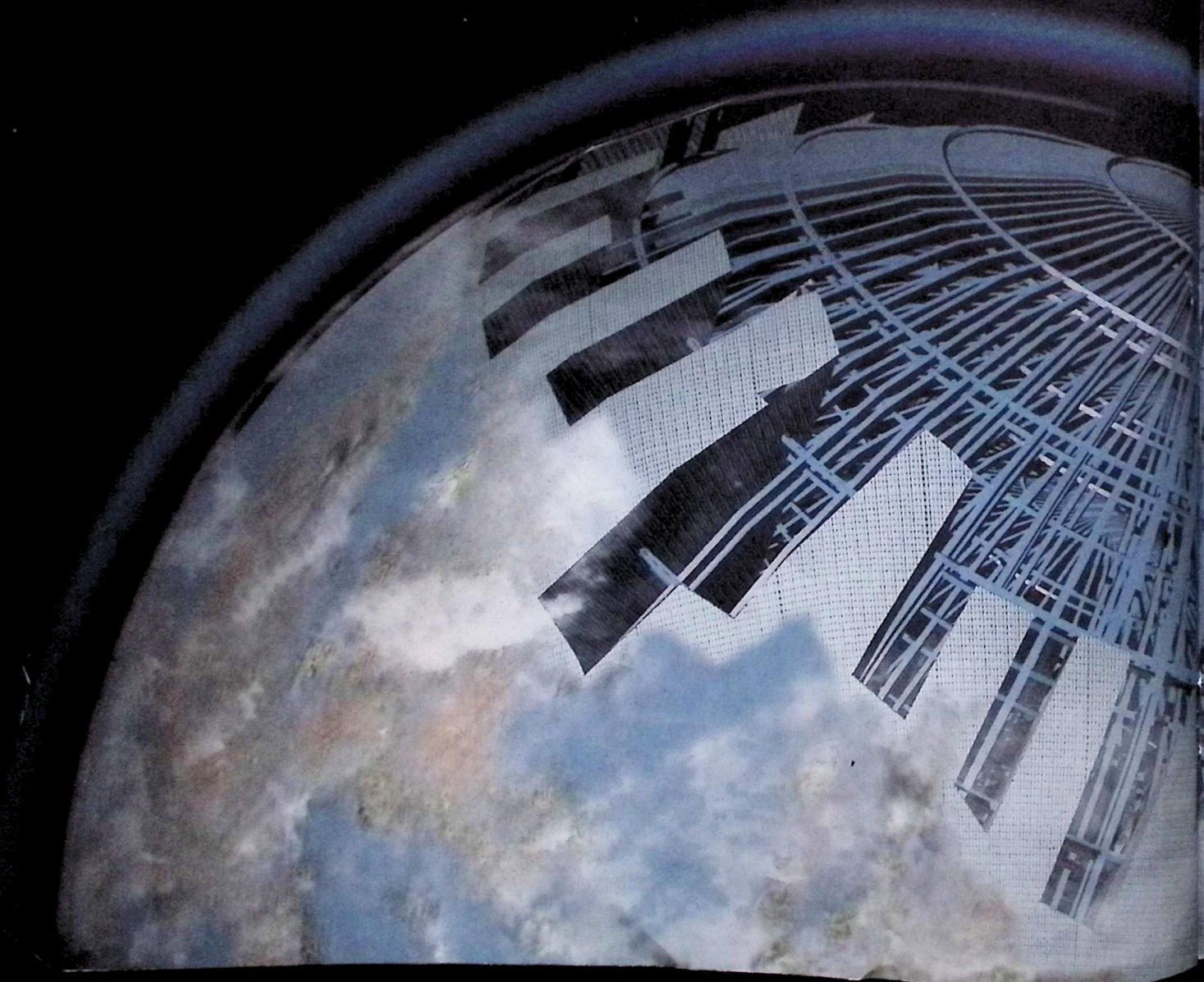

This is your invitation to lose yourself in an **Adobe® Photoshop®** extravaganza for three info-packed days as you learn the latest Photoshop techniques, the coolest new tricks, and see firsthand all the incredible new Photoshop-related technology at the vendor fair.

This is PhotoshopWorld 2000: the annual convention of the National Association of Photoshop Professionals. It's three out-of-this-world days of training classes, breakout sessions, and a Photoshop vendor fair—all focused on building your Photoshop skills. In just three days you'll take a giant leap forward in Photoshop, and take back loads of inside secrets, timesaving tips, and how to create the latest eye-popping special effects. Plus this is a rare opportunity to make new contacts, form business alliances, and make new friends. All while moving yourself to a new level of Photoshop efficiency and productivity that will make you more valuable than ever!

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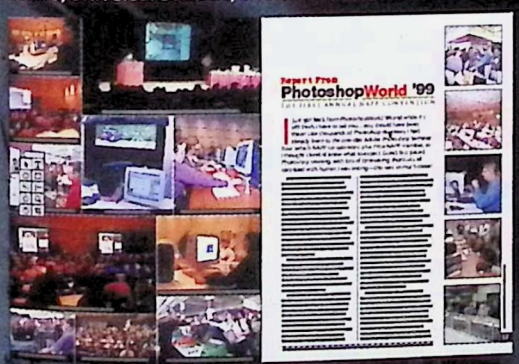
At the end of this conference, you'll know more about Photoshop, you'll be worth more to your company and clients, and you'll be faster and more productive than you ever thought you could be. And best of all, you'll have a blast! Just imagine—Three days of Photoshop networking, training, and fun just 10 minutes from Disney World, Universal Studios, and Sea World.



NAPP Members: Go back to your May/June issue of Photoshop User magazine and read "Report from PhotoshopWorld '99" to find out what you missed last year, and why you've got to be there this time!

Along with the opening-night party, Instructor Jam Session, NAPP Awards Ceremony, virtual member gallery, and a special keynote presentation from Adobe—it's a three-day Photoshop love fest you just can't miss! For more info visit **www.photoshopworld.com**

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- High-tech Interface Design
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- Layers Tricks of the Pros
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- Correcting Grayscale Images
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- Correcting Digital Camera Images
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How to Register

PhotoshopWorld 2000 Conference fees:

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Regular (anytime after Feb. 28, 2000)	$299

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Early Bird (register before Dec. 31, 1999)	$299*
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*Non-member registration includes a one-year membership to NAPP

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Early Bird (register before Dec. 31, 1999)	$329*
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Four Easy Ways to Register:

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4. **Mail:**
   Mail online registration form to:
   NAPP/ PhotoshopWorld 2000
   1042 Main St., Suite 201
   Dunedin, FL 34698

NATIONAL ASSOCIATION OF PHOTOSHOP PROFESSIONALS

THE DIGITAL CAMERA

by

Jim Patterson

Twenty years ago, 35mm cameras routinely sold equipped with a "normal" 50mm lens. This was based on an arbitrary decision of Leica inventor Oscar Barnack (in the '20s) of a focal length the equivalent of the diagonal of a 35mm frame: approximately 48mm.

Hence, any lens shorter than "normal" was considered a wide angle and lenses longer than 50mm fell into the telephoto range. New 35mm cameras more often than not now sell with moderate zoom lenses—35mm to 100mm or so.

The normal 50mm lens has always led to the user's question, which lens should I buy next?

Zoom lenses are also *de rigeur* for most consumer model digital cameras whose manufacturers state focal length in "35mm equivalents." For instance, the 35mm equivalent for my Nikon CP950 zoom is 38mm to 115mm. In reality, the focal length of the 950 zoom is 7mm to 21mm—much shorter than its 35mm counterparts.

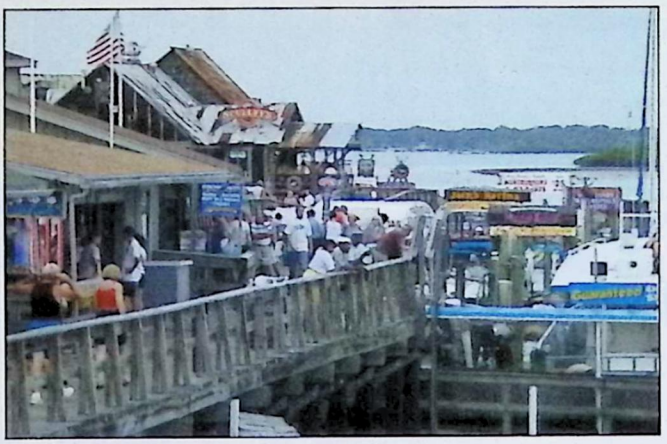
Why is this? Well, the digital camera's "film" is a Charge Coupled Device (CCD) that is roughly 1/3 the size of a 35mm negative. Therefore the lens doesn't need to be nearly as long to cover the film area. This is a good thing for digital camera buyers as these shorter, smaller lenses are less expensive to manufacture and help reduce the overall cost of the camera.

Why can't we have digital cameras with full-35mm size CCDs that use regular 35mm lenses? Well, we can—at the expense of cost, file size, and optical limitations. A number of field cameras using conventional 35mm bodies have been around for several years with price tags well above the typical consumer (in the $11,000—$20,000 range). They're used by photojournalists whose publications can afford to pay for rapid image transfer against tight deadlines.

The newest of these is Nikon's D1, a 2.7-megapixel camera that uses standard Nikon lenses and will cost around $6,000. But even the D1 doesn't have a full-35mm frame CCD which brings up optical limitations. Because the film area is smaller than 35mm, any lens used has a moderate telephoto effect. For the D1, this is a 1.5 increase in focal length—a "normal" 50mm lens would in effect be a 75mm lens.

Minolta, with its now discontinued field camera that used standard Maxxum lenses, got around this problem with an internal digital magnifier that gave full-field coverage. Its problem was that the magnifier reduced the effective aperture of the lens by roughly 1.5.

Minolta's Dimage Zoom 1500 has sort of interchangeable lenses. The 38—115 (equivalent) zoom head and CCD can be unmounted from the camera body and replaced with a non-zooming 1500 Wide module with a 28mm (equivalent) lens. This is a pretty expensive approach to gaining a few extra degrees of wide angle coverage. Minolta isn't denying rumors that the lens-CCD modules can also be replaced with newer models of higher resolution.



For digital camera owners in the under $1,200 bracket, wider and longer lens choices come in the form of lens attachments. Nikon's CoolPix line includes a 2X telephoto (230mm equivalent), a 24mm wide angle, and a 180° fisheye. All of these obscure the optical viewfinder and disable the flash unit, so shooting must be done with the LCD panel—difficult in bright sunshine.

Olympus offers wide, tele, and macro attachments for its C-2000. These mount to a cleverly-designed ring around the lens mount, avoiding pressure on the C-2000's protruding zoom lens. A few other manufactures offer similar attachments for their cameras.

Finally, many digital cameras offer a *digital zoom* feature which simply crops a part of the image on the CCD and provides a greatly magnified view. If you're picky about image quality, avoid digital zoom as the cropped image is usually VGA (640x480) resolution.

I like my Nikon wide-angle attachment. It's relatively small and quite sharp. However, it does accentuate the CP950's wide-angle barrel distortion somewhat, especially for architecture photography or other subjects where straight lines are involved.

I've found my Nikon telephoto attachment more cumbersome to use with the Peak magnifier I carry as a daylight viewing hood. It's a big optic that produces sharp images when the camera is steady. I generally use the *shutter speed* mode set to its highest in broad daylight. The telephoto attachment does produce incredible images in the Nikon's already unbelievable macro mode.

Both attachments are a joy to use in low light with the camera mounted on a tripod.

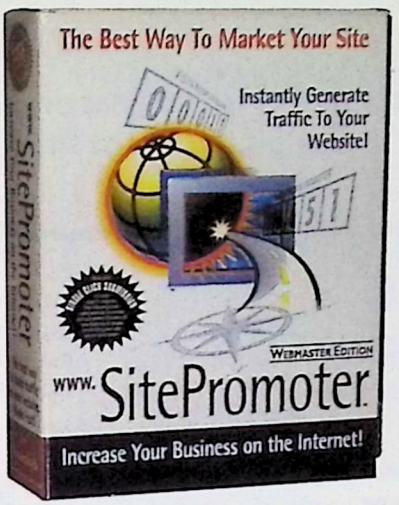
Which lens should *you* buy next for your digital camera? My advice would be to buy none for a long period, concentrating instead upon mastering your skills within the range of your existing zoom lens. Use your wide-angle or telephoto legs instead. Three steps back with your zoom set at wide angle can almost double the angle of coverage. mt

MACWEBNEWS

What's happening on the Macintosh Web scene

BY LARRY BECKER

Superior search submissions rise to the top

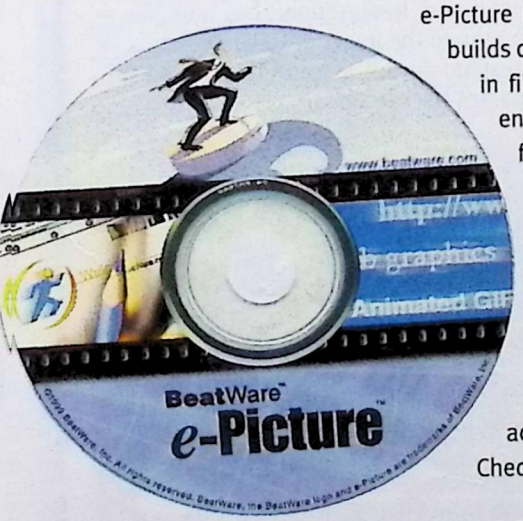


Mac Webmasters have a new time-saving device in a terrific software program called *Site Promoter.* This nifty little tool cuts hours off the process of manual submission to search engines. The tool has all of the items you'd expect, like templates to ensure the information in your submission is accurate. A spell checker is included to avoid embarrassing errors, and resubmission is incorporated to help you stay current.

If you've tried submitting to search engines at all, you know that one of the problems is that search engine companies keep changing their criteria for ranking sites high. Site Promoter not only helps you craft submissions tailored to each search engine; but you also get free updates for a year, so any new criteria are incorporated in every new submission you post. Visit their site at www.sitepromoter.com.

Banner animator has it all

Designers can appreciate that Web-specific animation has been limited to some primitive tools. That is, until the introduction of *e-Picture,* the Web animation tool for the Mac by Beatware, which won the Best of Show award for graphics at the New York MACWORLD Expo.



e-Picture is the Swiss Army Knife of Web animation that builds quality animations of all sizes with awesome built-in filters, transitions, and a well-thought-out design environment. From "tweening" to photographic filters, e-picture makes animation creation much quicker and more fun. Also, if you design a transition or banner you really like, you can use it as a template to create future animations with the same cool effects.

Size-*conscientious* designers will love the built-in compressions that make your animation usable, and everybody will be able to take advantage of the tutorials online at their Website. Check it out at **www.beatware.com.**

Updating made easy

iSynch is an easy-to-use File Transfer client program for Macintosh made specifically to simplify updating Websites. It allows efficient synchronization between a local folder on a Mac and a directory on an FTP server to save time. It has special features to update your Website or keep a mirror of an FTP server more easily than doing it by hand. Now you don't have to keep track of modification dates or synchronization dates and it allows you to ignore files/folders with a simple click. Check out the shareware version at: **www.bluedays.com/isynch.** mt

▶ A Mac-managed home to make Gates jealous

Everybody's heard that Bill Gates has a huge, automated home, but I'd be willing to bet his house crashes a whole lot more often than Jeff's. And Bill's probably isn't even Y2K compliant.

Who's Jeff? He's a guy who uses X-10 (established, affordable home automation gear) in conjunction with his Macs to fully automate his house and control it remotely.

According to his Website, "the Jeff's House system is an integrated security and convenience system which serves as an alarm system, takes care of the animals, makes sure the garage isn't left open, keeps me from bumping into things in the middle of the night, and keeps me from having to get up."

If you're a gadget geek, you'll bookmark his page and start working on your own house right away. Make a house call at **www.jeffshouse.dynip.com.**

▶ NetControl simplifies switching

Tired of remembering what to reset when you use a second dial-up or travel somewhere that requires a different number? Then, check out the freeware application NetControl. If you use Open Transport, and any of your connection settings ever need to be changed, NetControl promises to ease the task of remembering what to reset. Theoretically it's a beta product and it's free so as always try it at your own risk. Download it from: **www.adelaide.net.au/%7Egh/netcontrol.** mt

DESIGNING WEB GRAPHICS

by Maria Langer

graphics with an edge

On the Web, all images must be either rectangular or square. But they don't have to *look* that way. In this column, I'll tell you how you can take the straight edges off the GIF and JPEG images you publish on the Web.

going transparent with GIF

As you may recall from my last column, one feature of the GIF format is the ability to assign transparency to one of the colors in the image. This feature is normally used with irregularly shaped images like the construction barrier graphic in figure 1. Making the barrier's background transparent lets the page background color or pattern show through. This gives the illusion of an irregularly shaped image.

Figure 1. The same image on the same Web page background. The image on the left has a white background, while the image on the right has a transparent background. Which looks better to you?

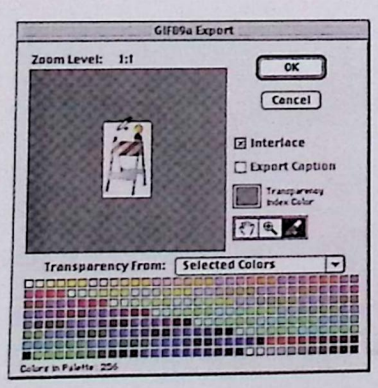


Figure 2. Click on the background to make its color transparent.

Several graphics applications, including Photoshop, support the creation of GIF89a images with transparent backgrounds. To make a background transparent in Photoshop, choose File › Export › GIF89a Export. In the dialog box that appears (figure 2) use the eyedropper tool to click on the image's background color. Set other options as desired, and click OK. Use the standard Save As... dialog box that appears to name and save the image.

two things to look out for:

- For this to work properly, the image's background should be one color. If it is more than one color, only the color you click will be transparent.
- If the image has anti-aliased edges, haloing may result. What does this mean? Anti-aliasing is the way a graphics program smooths jagged edges by adding lighter-colored pixels to them. These pixels are not the same color as the background, so they're not included as part of the trans parent background. They're lighter than the true edges, so when viewed against a dark background, they look like a lighter-colored halo around the image. You can see this in figure 3. For best results, do not use anti-aliasing on GIF images with transparent backgrounds.

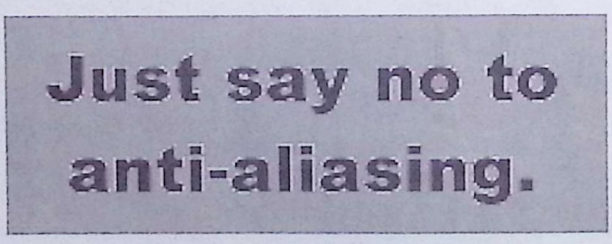


Figure 3. Anti-aliasing and transparent backgrounds usually don't mix. See the light-colored pixels around the characters that make up this image?

faking transparency with JPEG

Transparent backgrounds are only available for GIF images. But there is a way to create a JPEG image that appears to have a transparent background—simply replace the background color of the image with the background color on which the image will appear on your Web page.

In Photoshop, this isn't too tough to do. Use the magic wand tool or the Color Range dialog box to select all the

pixels in the image's background (figure 4). Then set the foreground color to be the same as the background color of your Web page—you can enter color values in the color picker so you're sure to set the exact color. Finally, use the Fill command to fill the selected area (the background) with the foreground color. Save the image as a JPEG and you're all ready to use it on your page. The drawback—this technique usually won't work very well for pages and images with background patterns.

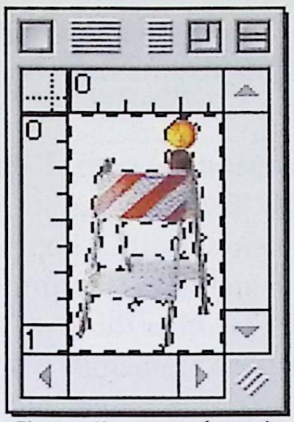


Figure 4. You can use the magic wand tool or Color Range dialog box to select all the pixels in an image's background.

using edge effects

If you're just interested in getting rid of the boring straight edges around GIF or JPEG images on your Website—especially around photographs—check out some of the software packages that offer edge effects. The one I like is *Photo/Graphic Edges* by Auto F/X Software (**www.autofx.com**). This program, which works as either a Photoshop plug-in or a standalone application, enables you to apply hundreds of different edge effects to images. Combining effects yields an infinite number of artistic possibilities.

Here's how it works. Open your image with the Photo/Graphic Edges application. (Or open it with Photoshop, then activate the Photo/Graphic Edges plug-in.) Click the Select Edge button to open a dialog box that you can use to select one of the edges on CD or your hard disk. The edge is immediately applied, as shown in figure 5.

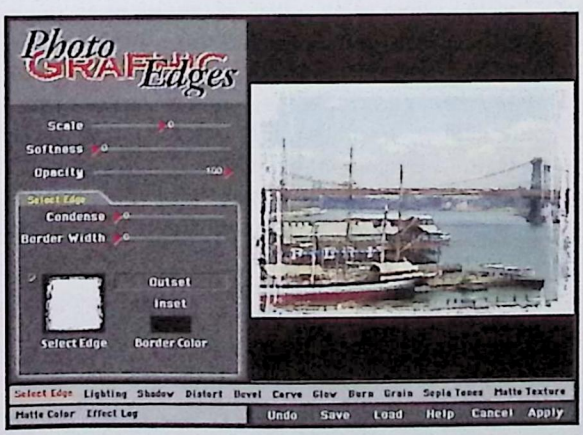


Figure 5. The edge you select is immediately applied to the preview. Then the fun begins.

You can then click buttons along the bottom of the window to access and apply other effects, such as lighting, shadow, distortion, etc. Sliders make it easy to adjust effects and the preview area shows you exactly what the image will look like when you're finished. Figure 6 shows a photograph with a heart-shaped edge, 4-pixel shadow, 4-pixel glow, and matte texture applied.

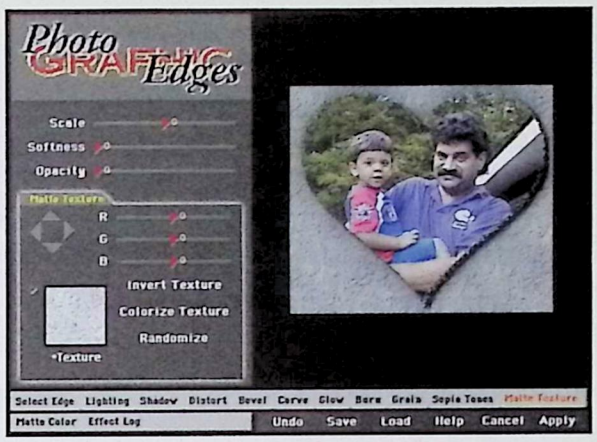


Figure 6. This photograph of two Steves has a number of effects applied.

One neat feature of Photo/Graphics Edges is the ability to save predefined settings so they can be applied to other images. Thus you can consistently apply several effects to images that appear on the same page or site.

When you click the Apply button, the Photo/Graphics Edges application displays a Save As... dialog that you can use to save the image in a number of formats, including GIF and JPEG. (If you used the Photo/Graphics Edges plug-in, you are returned to Photoshop, where you can continue to tweak the image and save it using Photoshop's Save or Save As... command.)

Figure 7. Here are some photos with interesting edges, created with Photo/Graphic Edges.

Figure 7 shows a Web page featuring photographs from my town with edge effects applied. I think this simple change really brings the page to life.

Maria Langer is a freelance writer and consultant based in Wickenburg, AZ (www.wickenburg-az.com/). She is the author of over two dozen books, including *Mac OS 8.6: Visual QuickStart Guide* and *PageMill 3 for Macintosh and Windows: Visual QuickStart Guide*. Visit her on the Web at www.gilesrd.com/mlanger/.

WEBMASTER TIPS AND TRICKS

by Larry Becker

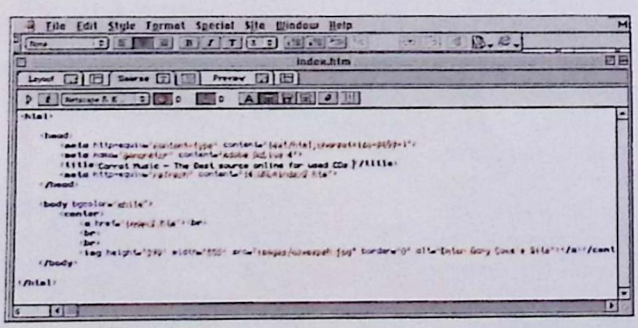
cool moves for all webmasters

When you become a real WebMaster they make you take the official WebMasters' oath. I don't remember much of the oath, since the first part of the WebMaster Skills Test includes staying awake designing sites for 36 hours, followed by a Diet Coke chugging contest with a Pop Tart chaser. But I do remember that I vowed never to use the "blink" html tag on any site and promised never to divulge how much fun Web design on a Mac really is compared to a PC. The other thing we had to do was share a few cool "down and dirty" WebMaster tricks with the group. Sorry I don't remember where I first saw these tricks on the Web 'cause I'd love to give credit, but these are a few essentials I use regularly. They all work in GoLive, Dreamweaver, or any Web page builder.

timing a splash page

Have you ever gone to a Website, seen a brief message, and before you even click "Enter the Site" your browser is taking you there? This kind of intro page is called a "splash" page because it splashes on your screen temporarily and then you jump to another page. There are a few ways to make this happen and this one is the easiest I've found so far.

Even if you build your Web pages in a WYSIWYG layout tool like GoLive, it doesn't mean you're not allowed to tinker with the code of the page. If you don't know HTML, don't sweat it. You're just gonna type a few words in the page header to make the magical jump happen.



Put your Web page builder into "source" mode so you can see the page as html code. Look at the top of the page in the header section for the meta tags. You'll probably see a couple of unnecessary meta tags like "meta content-type" and "meta generator." I call these unnecessary since your page will work just fine without them.

To make your page a splash page, simply insert your own meta tag. Make sure you type it exactly as follows:

‹meta http-equiv="refresh" content="14;URL=index2.htm"›

You'll need to bracket this code with the less-than and greater-than symbols (‹ and ›) so the browser knows it's a meta tag instruction. As long as you don't put any extra spaces or change the text in any way, your "push" page should work just fine.

Now, where and when does the jump take place? The number 14 in the meta tag refers to the number of seconds until the browser jumps to the next page. You can make it anything you like, but be sure to give your visitors enough time to see the brief message on your page before you push them somewhere else. Where you push them is indicated by the address after the equal sign (=). In this example the visitors are pushed to a page within the same site with the file name *index2.htm.* If you want to push them to another Website, you'll need to enter the entire URL after the equal sign. Specifically: *http://www.sitename.com* could take the place of *index2.htm.*

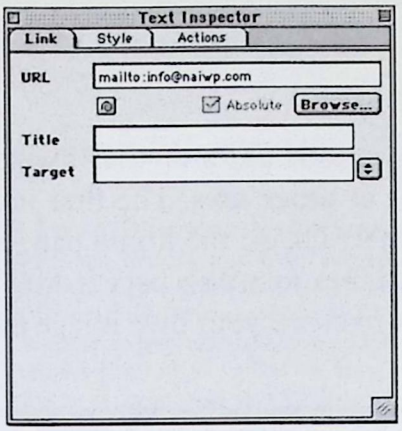
To make an effective splash page, keep your total page size small to load quickly, and make sure you have an actual link on the page so visitors with a fast Web connection don't have to wait for your automatic push if they don't want to.

the complete "mailto" primer

One of the earliest tricks I learned when I started building Web pages with PageMill 1.0 was that I could get someone's e-mail client to launch and fill in the address I wanted at the click of the visitor's mouse. While that may be old news to veteran WebMasters (you can skip ahead a paragraph), I'll review it for the newbies.

Simply create a text or graphic link as you normally would. I use GoLive 4, so I'd select the text in question

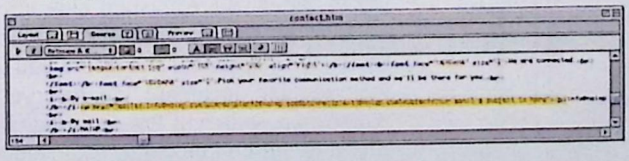
and press [cmd-L]. This gives me a hyperlink with an empty reference. Then I type "mailto:address@website.com" in the text inspector. It's that easy. Just remember to put the valid e-mail address after you type *mailto* (with no spaces) and a colon symbol. Snickering smugly, seasoned Webmasters probably feel superior about already knowing that one. But lots of long-time Webmasters don't know that you can fill out much more of the e-mail than just the address. In fact, you can complete just about every possible line in an e-mail except the content itself. The beauty is that it's just as easy as a simple mailto.



If you want to send the e-mail to an additional recipient just add "?cc=recipient2@naiwp.com" and the carbon copy line of the e-mail will now include *recipient 2@naiwp.com.* To add a blind carbon copy after that, type "&bcc=recipient3@naiwp.com." Even though, in my example, each recipient is at the same domain, you can send mail to any valid e-mail addresses.

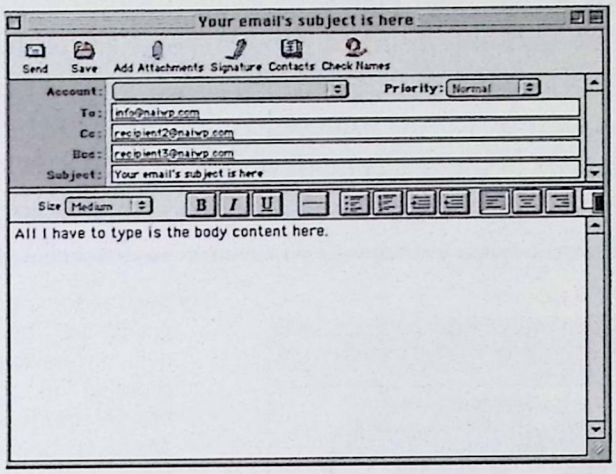
The only thing left is the subject of the e-mail. Assuming you want to make your e-mailer's experience a real no-brainer, you can even fill in the subject line of the e-mail by adding "&subject=Your email's subject is here" at the end of all the CCs and BCCs you just created. For clarification, the figure below shows the html code of a fully populated mailto containing all of these options and the fourth figure shows the resulting structure in my e-mail client resulting from just clicking on the link.

To keep things straight, just remember there should be no spaces in the entire string except in the subject itself. Remember you can type all this stuff in the same place you enter normal link information, so you don't need to view the page in html mode; and finally, remember the first additional item starts with a ? and the rest are indicated with the & character.

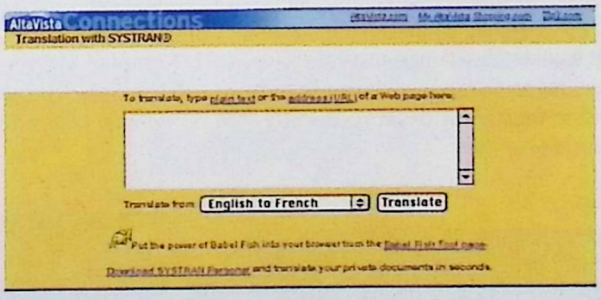


webmaster of many tongues

Wouldn't it be cool if you could create Web pages for people who read German, Italian, French, Portugese, or Spanish without hiring a translator or even speaking the language? You can. You can also view Web pages built in any of these languages, retaining the original Web layout, yet translated to English. And it's free.



Just go to (Douglas Adams fans will appreciate the site name) **http://babelfish.altavista.com** and follow the mind-blowingly simple directions for your free translation. You can translate completed Web pages or copy and paste selected text into the window for your near-instantaneous translation.



The translations aren't grammatically perfect but they certainly unscramble foreign languages enough for the reader to comprehend the meaning. You probably won't be using this translation service for final copy, but it can give you a big head-start that a human translator could polish to perfection, or you could just use it to read the latest news from Spain. —iAdios!

Larry Becker is a Webmaster in central Florida. He owns NAIWP, Inc. which is an Internet seminar and training company, and addtraffic.com, which is the site for his Web design firm. Larry can be reached at: L_becker@naiwp.com.

PAGEMILL TIPS AND TRICKS

with

Scott Kelby

creating image maps

An image map enables you to use one large graphic and define various parts of that image to be clickable links to other Web pages, either within your site or at other sites. The first image map that I remember seeing was a large graphic of the continental U.S. on the home page of a chain of stores. You could click on the state where you lived and jump to a Web page listing the addresses of the stores nearest you. In this tutorial, we'll show you how to create your own image maps in Adobe PageMill, which work for both GIF and JPEG images.

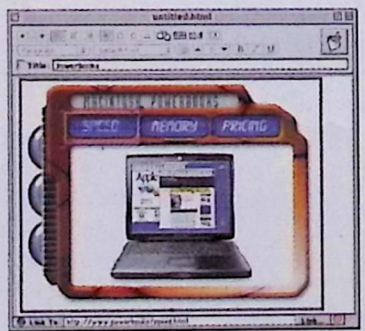
Step 1

Go to the *Insert* menu, under *Object*, and choose *Image*. Find the graphic you want to use as an image map and click OK to insert that image into your PageMill document. Or you can drag and drop an image from your desktop directly into your document.

Step 2

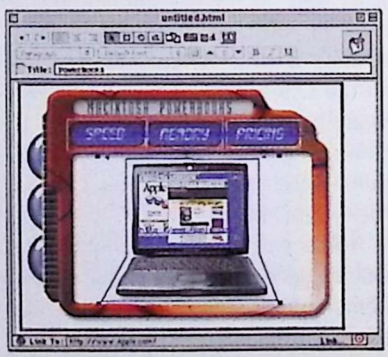
Double-click on the image to activate the *Image Map* editor (a thick gray border will appear around the edges of your image). You'll notice that in PageMill's top toolbar, there are four new tools and almost everything else is grayed out. The four tools are used for defining (drawing) hot-spots to become clickable links. Starting from the left, the *Selector* tool (which looks like an arrow) is for moving any of the hot spots you've created. The *Rectangle Hot Spot* and *Circle Hot Spot* tools are used for drawing square and circular areas to define as clickable links. The last tool is the *Polygon Hot Spot* tool and is used for defining irregular shapes, like defining the state of Texas as a hot spot. Once you've drawn a hot spot, you can resize it by dragging any of its handles (like any other Macintosh graphic shape). To move it, switch to the Selector (arrow) tool and drag anywhere except for those handles.

Step 3



Using one of the four boundary tools, draw a boundary around the first area of your large image that you want to become a hot spot (clickable link). Then press the Enter key on your keyboard. A cursor will start flashing in the bottom left-hand corner next to **Link To:**. Type the exact name of the page where you'd like that hot spot to point, then press the Enter key again to confirm your choice. The address for that link now appears in blue within the border of the hot spot to let you know where it's linked. If you want it to point to a page outside your site, type in the full URL (e.g., http://www.mactoday.com).

Step 4



Continue defining areas and assigning each hot spot a separate Web page to link to. When you're finished, click once outside the graphic to take you out of the *Image Map* editor and return you to your regular document. To test your image map, switch to *Preview* mode by pressing Option-Command-P and move your cursor over the areas you've defined. Look at the bottom left-hand corner of the document window, and next to Link To:, the various Web page addresses you assigned earlier should appear. That's all there is to it. mt

WEBSERVERTIPS

by

Brian Dunning

making your web server jump through hoops

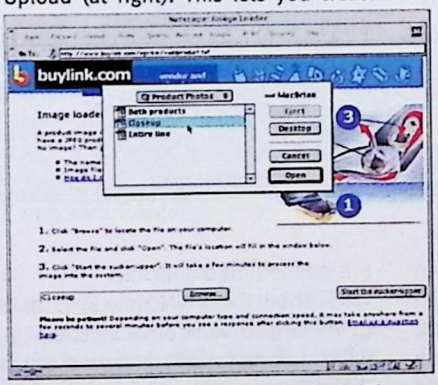
Many Websites served by Macs tend to be smaller companies. This is not because Mac Web servers are in any way inferior, but because the large, overfinanced, overvalued Internet companies must throw their money somewhere, so they hire Visual Basic and UNIX programmers to ensure long-term expenditure. Unless that's your business plan too, you might like to take advantage of these simple tricks to make your dashing Mac server perform tricks that will leave your customers wondering how many dozens of Sparc Ultras you have.

tip #1: make your site maintain itself.

Say you're selling used cars on your Website. Do you really have time to scan and Photoshop the Polaroids that every Hank, Bo, and Willie Jimbo mail in? Neither do you have time to be everyone's personal tutor on using an ftp client or encoding files for email. This simple trick allows your users to upload files directly to your site using nothing other than their Web browser, and they don't have to know a thing.

WebSTAR ships with a snazzy plug-in called, cunningly enough, File Upload (at right). This lets you create a folder containing a blank SimpleText document called *.upload*, which gives WebSTAR permission for that folder to receive files uploaded from browsers. To enable people to use this, include the following form tags on your Web page:

‹form enctype="multipart/form-data" action="http://www.mydomain.com/myfolder/x.upload" method=post›‹input type=file name=anything›‹inputtype=submit value="Upload this file!"›‹/form›



WebSTAR's File Upload in action. The Buylink.com Website allows gift vendors to upload their own product data into the system for retailers to find and purchase. After WebSTAR completes the file upload, an Applescript on the server processes the image with Debabelizer, renames it, and stores it in a given folder.

Users will see a text entry field in their browser with a button next to it labeled **Browse**. Clicking the button brings up a standard file dialog (whether they're on Mac or Windows), and they can locate on their drive the file that they want to send. Once they select it, the filename will appear in the text field. When they **Submit** the form, that file is magically sent from their computer into your *.upload* folder where it will live a happy and productive life. Applescript gurus can take it a step further: renaming and moving the file, or if it's a graphic, processing it with Debabelizer or Photoshop, even storing it in a FileMaker Pro database.

tip #2: put other Websites to work for you.

Calculating the shipping amount on an order seems a daunting task: can you really keep track of all the shippers' rates and zones and changes? UPS is one shipper that makes this easy. They've already done the work on their Webserver, and are genial enough to provide instructions to use it. They offer a number of different ways to call their cgi, including full code snippets that you can drop onto your site. Their examples are found at **www.ups.com/tools/tools.html.**

If you're building an interactive Website, chances are you're using Lasso **(www.blueworld.com)** or Tango **(www.pervasive.com).** Both provide tags for calling an external Website and returning its results in your own page. You'll probably want to add the results into your FileMaker Pro database, and you can do this easily with a little code wrangling. It's a little long to list here, but you can check it out in its ready-to-be-used entirety at **www.briandunning.com.**

To use the UPS system, you need to have collected the destination and origin ZIP codes, shipping weight, and destination country. The idea is to store these into Lasso or Tango variables, with which you can build a lengthy and detailed URL, which is then inserted into your source HTML. Lasso or Tango will process it, make the call to UPS, and return those results into the page which goes out from your Web server to your users. They'll think you did the shipping calculations yourself.

The code which UPS returns is a big mess of URL-encoded symbols and numbers and stuff, but the descriptions on their site help you sift through this. You can use the text parsing tools in Lasso or Tango to sort it out into something pretty, like:

( ) UPS Next Day Air	21.75
( ) UPS 2nd Day Air	8.75
( ) UPS Standard Ground	4.62

Zowie! How did you do that? UPS's cgi is fast too, adding barely a second to the processing time of your page. The best thing is that you'll never have to worry about keeping track of shipping zones, rates, and all that muck.

So next time someone bullyrags your Mac and tells you that it's not as powerful or flexible as their 1989-vintage Unix box, show them how you can accomplish something in an hour which takes their PERL team four weeks just to budget.

Next issue, credit card service on the cheap, and other Website whizzbangs. mt

Brian Dunning is a project manager at Advanced Database Systems (http://www.database-systems.com), the leading developer of custom FileMaker Pro systems and interactive Web solutions. Check in at www.briandunning.com for the latest training schedules and diagrams for building thermonuclear devices out of Wintel laptop batteries.

PRODUCT REVIEWS

WE RATE THE HOTTEST NEW PRODUCTS FOR GRAPHICS, MULTIMEDIA, AND WEB DESIGN

Extensis Suitcase 8.0

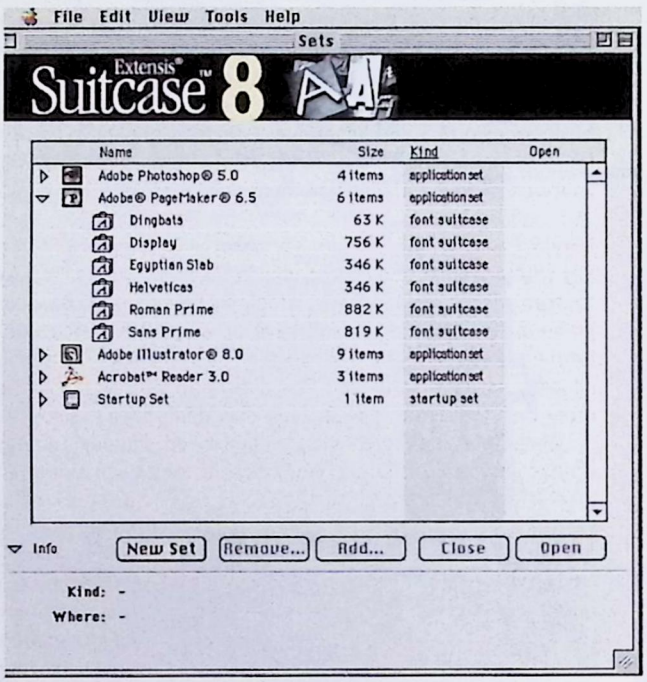
graphics *discipline in the fontery*

When an application jumps version numbers from 3 to 8, you expect something big has happened. In the case of Suitcase 8.0—well, sort of. The biggest thrill in Suitcase 8 comes from the fact that the venerable font management program has been acquired, streamlined, and released by Extensis.

I've been using Suitcase for years, including version 3 which seemed to be languishing under the ownership of Symantec. The Extensis version 8 is not just a five-digit jump, it comes as an application instead of a desk accessory and boasts several new, useful features.

Among the noteworthy changes are drag and drop, including dragging temporary fonts to the Suitcase icon instead of having to create a new suitcase within the application.

QuarkXPress users will delight in Suitcase 8 XT, an XTension which automatically opens missing fonts in a file. PageMaker and InDesign users will have to wait awhile for this feature.


File Edit View Tools Help
Sets
Extensis Suitcase 8
Name Size Kind Open
Adobe Photoshop® 5.0 4 items application set
Adobe® PageMaker® 6.5 6 items application set
Dingbats 63 K font suitcase
Display 756 K font suitcase
Egyptian Slab 346 K font suitcase
Helvetica 346 K font suitcase
Roman Prime 882 K font suitcase
Sans Prime 819 K font suitcase
Adobe Illustrator® 8.0 9 items application set
Acrobat™ Reader 3.0 3 items application set
Startup Set 1 item startup set
Info
New Set
Remove...
Add...
Close
Open
Kind: -
Where: -

carry-on luggage

Suitcase 8 MenuFonts is a control panel that displays fonts in their actual configuration. This is a feature that I've never found too useful and just as well; *the extension* was named the culprit by Conflict Catcher for a startup crash. In addition, Adobe Type Reunion must be disabled to use MenuFonts.

Suitcase 8 FontAgent is a separate application that organizes, manages, and repairs font and font identifications. The user manual warns that FontAgent does not work with Adobe Type Manager Deluxe and advises making a copy of your font files before running the application. You must replace ATM Deluxe with a standard version downloadable from www.adobe.com.

This was good advice. FontAgent did find and eliminate duplicate fonts, sorted out font I.D. problems, and created a new folder of clean fonts with each typeface family in its own suitcase. However, it also rearranged my old fonts from their carefully crafted suitcase construction, leaving me with a useless set if I wanted to revert. Fortunately, my duplicate set of original fonts was available.

AppleScript enthusiasts will be pleased to find font operations can be automated with scripts in Suitcase 8.

gone is the squeeze

A feature of Suitcase 3, compressing screen fonts, caused users more difficulty than the saving of storage space was worth. Persons using the compression mode would often find corrupted fonts and system crashes as a result. Extensis has wisely eliminated this option in Suitcase 8, which will decompress any font that it opens and will store it as decompressed.

Suitcase 8 should be a boon to service bureaus with its "one-time temporary fonts" feature, allowing opening of fonts supplied by a client with files for output. Unfortunately, it will not open fonts you "meant to supply with the file," one of the biggest problems faced by service bureaus.

Extensis wisely did not mess with the interface of Suitcase too much in creating version 8. Veteran Suitcase users can use the application without reading the manual and will find that their earlier Suitcase sets are opened automatically.

Suitcase 8 is a welcome step for those of us whose venerable Suitcase 3 sets were starting to act creaky and unstable. While the improvements made by Extensis are relatively slight, they are worthwhile and help streamline the font management process. —JIM PATTERSON

the verdict

Mac Today rating: ★★★★

Hot	Drag & drop fonts and sets, opens temporary "one-time" fonts, maintains familiar interface.
Not	FontAgent application can be dangerous if you don't know what you're doing.
From	Extensis Corporation www.extensis.com
Price	$90; Upgrade $40

HP Color LaserJet 4500DN

printer *great workgroup color, affordable at last*

In case you haven't noticed, let me be the first to inform you about a boon that is occurring in the per-sonal pub lishing industry. Color laser printers are coming down in price. Way down. As little as 18 months ago you could expect to pay close to $10,000 for one of good quality. Now you can buy that same quality for as little as $2500.

For this review, we specifically looked at the Hewlett-Packard *Color LaserJet 4500DN*. This printer delivered exceptional color print quality right out of the box and is ideal for workgroup setups. It has a 10/100 Ethernet connection, an HP JetDirect 600N (EIO) Internal Print Server, prints 16 pages per minute (ppm) in black and white, and 4 ppm in color (although full-color pictures were closer to 2 ppm). The 4500DN can print up to 8.5- by 14-inch color output on both sides of the page with the included automatic duplex unit. It prints on a wide variety of media such as glossy paper, transparencies, labels, and envelopes. The printer has a 600-dpi print engine, but with the included HP Image Resolution Enhancement technology (HP ImageREt) the output looks a lot better than 600 dpi. Last but not least, the 4500DN comes with 64 MB of onboard RAM.

From left to right: the HP 4500 ($2,500), the HP 4500DN ($3,700), the HP 4500N ($2,900)

size

One word that you cannot use to describe this printer is dainty. Measuring 28"long, 23" high, and 20" wide, you'll need a strong, solid table to accommodate the HP 4500DN. Add to that the space necessary for rear entry (7") and to pull out the front trays (14") and you are looking at 49" in overall clearance. For best results, HP recommends a space 58" long and 30" wide.

likes

Speaking of trays, the 4500 has three. The first is for multipurpose use and can hold up to 150 sheets of paper. Tray 2 can hold 250 sheets and Tray 3 can hold 500. Tray 1 is also where you feed through different media types and sizes. Unfortunately, you need to tell the printer every time you change sizes of paper by inputting the correct media type into a Control Panel built into the printer. It would seem more logical to make Tray 1 adjustments by simply adjusting the paper width guides instead of having to calibrate it through the various steps. Also, the envelope capacity of only 10 pieces seems a bit limited. However, the larger capacity and duplicating capabilities of Tray 3 make it very useful.

Other things I liked about the HP 4500DN include:

- Quick Reference Guide gives quick, clear, and concise instructions.
- Toner cartridges install quickly with no mess and no mistakes.
- Very speedy print runs.
- Crisp, clean, and clear color every time.
- Paper jams are rare. Of the hundreds of pages I printed there was only one jam and that was due to wrinkled paper. Even then, accessing the jammed paper was quite easy.

dislikes

However, I didn't like everything about this printer. For one thing, it takes about four minutes to warm up. This is the same whether you turn it on for the first time or it goes idle between print jobs. For such a speedy printer, I wish it didn't have such a long warmup cycle. Also, the machine makes a lot of noise as it calibrates itself. I would often go over and check it just to be sure everything was all right. I was also very disappointed that the printer couldn't handle even the most basic card stock paper. Card stock is not recommended by the manufacturer, but I managed to print on it by feeding the stock one piece at a time through the manual feed portion of Tray 1.

final thoughts

All in all, the HP 4500DN is one terrific workgroup printer—perfect for any design group (print, multimedia, video, or the Web). It prints PostScript graphics absolutely flawlessly and very realistic bitmap graphics if you give the image suitable dpi. The average small business or design group will be able to produce full color presentations, fliers, sales materials, reports, brochures, and graphs for about 10 cents a page in color and 1.5 cents a page in monochrome black. With those numbers the 4500DN can't help but be a winner! —**Rod Harlan**

the verdict	
Mac Today rating:	★★★★
Hot	Fast color publishing at an affordable price.
Not	Long warm up, no card stock.
From	Hewlett-Packard www.HP.com
Price	$3,700

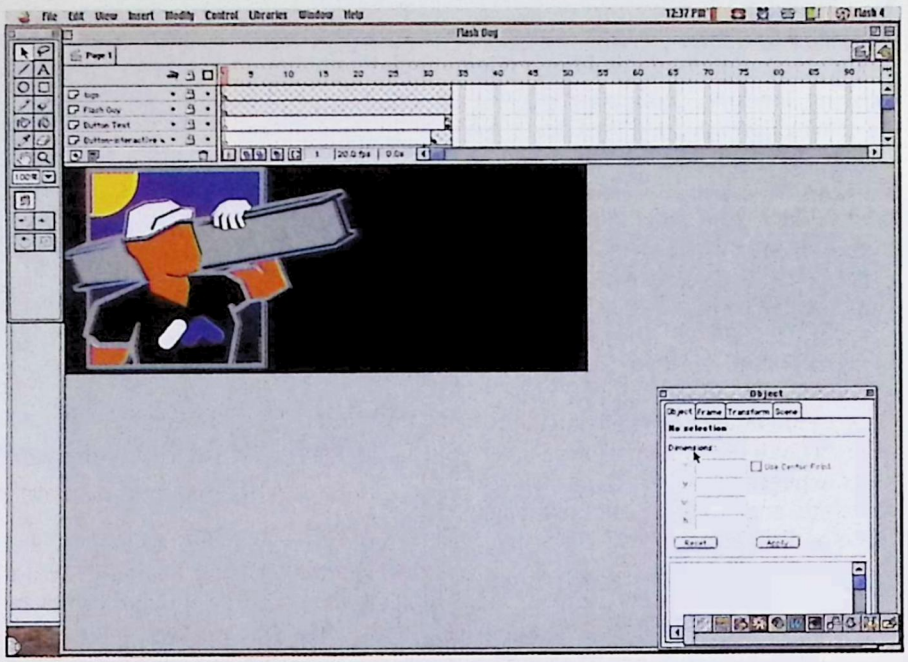
REVIEWS

Macromedia Flash 4

software *Flash 4 scores!*

With software companies scrambling to come up with the "next big thing" to make Websites jump out and French kiss visitors, isn't it nice to know that there is at least one industry standard for streaming, interactive animation over the Internet? Now, that may sound non-competitive and a little too much like a company that shall go unnamed; but for the moment, it's a great thing for Web designers.

Flash 4 allows Website design teams to create high-impact Websites that are seriously functional and exciting to visit. With an estimated 77% of all Web surfers having a browser and plug-in that allows them to view and interact with Flash sites and movies, it is no longer an application professional Web designers can ignore. If you haven't already started playing with Flash (Come on! There's even a 30-day full-blown trial version you can download from www.flash.com), you will kick yourself later.



Flash 4's improved Timeline will make creating Flash movies a snap.

they get it

The Web design industry speaks loudly and often, and Macromedia has apparently listened. Macromedia has continually fine-tuned and upgraded Flash (since 1996) while appearing to be listening to site managers and watching the super-evolution of the Web design industry. With the addition of some very cool features (see below), Macromedia's Flash 4 has become a tool rather than a toy. To further the dominance of Flash as a medium, Macromedia opened the Flash file format and player source code in April of 1998 and May of 1999, respectively. Apparently some companies have learned from Apple's mistakes.

high-impact websites

Flash 4 introduces a few key features which really make it a big upgrade from Flash 3 such as: *MP3 Streaming*—The quality of MP3 files and especially their smaller file size has made this format a big winner on the Web. Flash 4 now provides MP3 streaming within a Flash movie and even converts .wav and .aiff files within the program. *Interactive Forms* —The ability to create Flash forms for Websites makes Flash 4 a boon for e-commerce site designers (and at its price, it is affordable for small sites). Can you picture a page where a client can "grab" a product off of a shelf and drag it into a shopping cart? Compatibility—Macromedia has integrated its powerful suite of graphics and Web design tools (Dreamweaver, Freehand, Fireworks, Director) so that the apps and their interfaces are very compatible. Flash 4 Player (the application that allows viewers to see Flash content) is available for Macintosh, Windows, NT, Solaris, and Linux. The player is also compatible with WebTV, NCI, AOL, MSN, and @Home, giving designers virtually no excuses for not using Flash in their sites.

publish it!

One of the greatest new tools included in Flash 4 is the new Publish command, which allows for batch exporting of any file necessary to create Flash files and sites. The Publish dialog box gives designers many options when exporting to HTML, GIF, JPEG, PNG, Windows, and Macintosh Projector, QuickTime, and more. The HTML export settings are impressive, offering an array of options, making exporting Flash movies and/or sites for the Web a snap. —**Rick Tracewell**

the verdict

Mac Today rating: ★★★★

Hot	For a reasonable price, Websites can look like a million dollars! Excellent tutorials and example flash files. Easy to learn, powerful and affordable.
Not	Not much.
From	Macromedia www.macromedia.com www.flash.com
Price	$299; Upgrade $129. Electronic Software Download (ESD) $269 or $99 upgrade.

HeadlineStudio

web *putting the wave in website banners*

If your Website lacks animated banners, MetaCreations' *Headline Studio* will help lift you from the abyss of graphic dullness. Headline Studio is a relatively simple animation engine designed to perform a single chore—creating banners—and its claim is "broadcast quality banners for the Web." It operates on the basis of inserting key points on a time-line to create the animation. The working area shows the banner outlined in red with a generous space surrounding it for creating objects to "walk into" the banner. Eight default banner sizes down to "micro button" are available, plus the option to create a custom banner of any size.

The interface has eight windows which control the appearance of tools, properties, animation, colors, and fonts plus a GIF color palette, GIF export window, and GIF preview. All eight palettes can be summoned with Command keys.

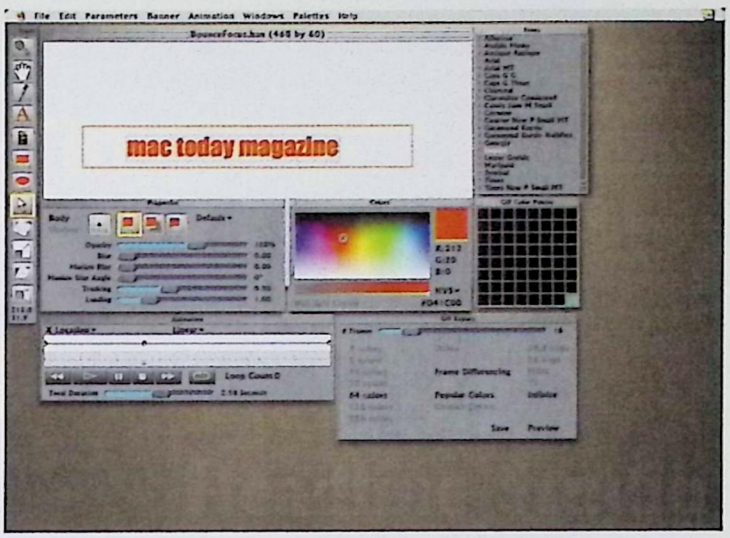
The Tools palette offers a Text tool, two primitive Shapes tools (rectangle and oval), and a Graphic Image tool for loading a GIF, JPEG or TIFF image file. Rotate, Slant, Stretch, and Scale tools permit manipulation of selected objects.

animation intuition needed

The Animation palette learning curve is pretty steep. Sadly, the user's manual lacks detail and its illustrations are not very sharp. The four-color quick reference card is an excellent help once you've stumbled into comprehension of the palette.

The Animation palette is deceptively clean. A white bar with a thin line running through it is where "key points" appear. Seemingly sharing the window with the bar is a gray scale with tick-marks called the "time line." Unfortunately, I took the entire window to be the time line and fruitlessly clicked on the gray bar for hours before figuring out my problem.

One clicks on the tick-marked gray time line scale, moves an object to create the animation step, and a red bullet (key point) appears on the bar. Animation key steps can be edited by selecting a key point (which turns green) and moving the affected object. The key point bar could get crowded with objects and animation points, but only the key points for a selected object appear.



The window also contains standard animator's tape deck controls, a looping button, and a time duration slider (0.10 second to 60 seconds). Finally, the Animation window contains menus for animation parameters and interval interpolation. Using the Play button, you can constantly preview your work.

type trials

The Fonts palette is limited to choosing available typefaces. Type color is controlled by the Color palette, size by the Scale tool, and tracking and leading by the Properties palette. Since typography is such an important element in a banner, this scattered control seems counterproductive.

Put all these controls and options together and in Headline Studio you'll find a very versatile banner engine. Headline Studio has Send to Back and Bring to Front commands, but lacks a Layers feature. This would greatly add to the versatility. Oh well, perhaps in version 2.

simple sizing

Finally, Headline Studio provides controls to create GIF animations with the most economical bandwidth and file size. Saving a file from the GIF Export palette is simplicity itself. A slider bar specifies the total number of frames while click options set the number of colors. Five bandwidth choices are available: 28.8 or 56 Kbps, ISDN, T1, or Infinite.

Once a file is saved, additional adjustments can be made with GIF export after viewing the live preview. My standard banner (screen shot) had a file size of 125K (not bad for an animated GIF).

Aside from a few shortcomings, MetaCreations has a winner in this application. The Time Line palette could stand some improvements (perhaps a different-color key point for each object) and the user manual could be a bit more specific. Photoshop-like layers would be invaluable and more concise typography controls are desirable.

Your Website visitors could be amazed by your slick banners or enraged if you create one with a very short duration (elements whizzing to and fro at warp speed). Whatever, banners are a fact of Web life and Headline Studio is an easy way to make them. — JIM PATTERSON

the verdict

Mac Today rating: ★★★★

Hot	Creates smooth, economically small GIF animations.
Not	Steep learning curve. Vague user manual. Needs better type controls.
From	MetaCreations www.metacreations.com
Price	$189.95

REVIEWS

XLR8 InterView™ USB

video *right-priced video in-out via USB*

Since the iMac came out, consumers have expressed a lot of interest in an affordable way to capture video and make their own movies. To answer that interest, XLR8 has introduced the *InterView™ USB*. This device lets users transform any video into standard QuickTime® formats, then show it on any computer or output it to video tape

The InterView package provides all the tools needed, including: the newest version of Strata™ VideoShop 4.5 (a $450 value) easy installation software updates and links to all the latest system software, complete documentation, the cables you'll need to connect your equipment, and the tiny InterView black box. And you get all this for only $99, one-third of what competitors are charging. XLR8 even gives a 30-day money-back guarantee.

However, this package has some hefty technical requirements. You need an iMac or USB-equipped Power Macintosh G3 running at 233-MHz or faster with at least 20 MB of application RAM. Note that "USB-equipped" means either native USB or via a USB upgrade card installed in your older G3. You also need Mac OS 8.6 or greater and QuickTime 4. Upgrades to both can be downloaded via a direct line on the CD.

The InterView can capture video footage at screen sizes from 80 x 60 to 320 x 240. If all you want is to capture a still image from your video source, then you can go up to 640 x 480. For video input the InterView can accept standard RCA video jack (composite) input and high-quality S-Video jack input. For audio, the InterView accepts Right and left RCA stereo connections directly to the Mac via an RCA stereo microphone mini-jack cable to the Mac sound-in port.

For the price, you just can't beat the InterView. —Rod Harlan

the verdict

Mac Today rating: ★★★★½

Hot	Way inexpensive, only $99! Packed with great features.
Not	Wish it captured video at 640 x 480, even at a lower frame rate.
From	XLR8 www.XLR8.com
Price	$99

Newer MaxPowr G3 L2 Upgrade

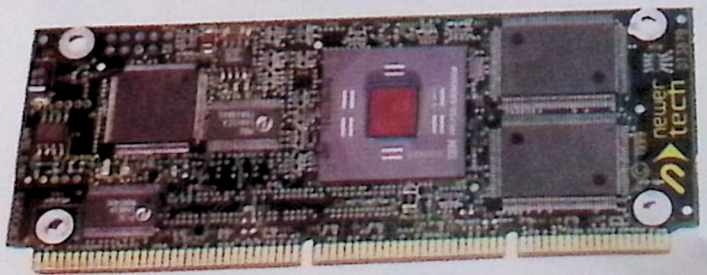
hardware *—give your old machine a new speedy life*

If you've got a machine that's a few years old, chances are you paid a pretty penny for it back then. Unfortunately today it's totally outdated and your machine feels like someone poured molasses over your motherboard (at least mine does).

When I originally bought my Power Computing PowerBase 180 for my home office a few years back, it was a screamer—zooming along at 180-MHz with a 603e chip. But the faster my machine at the office got, the slower my PowerBase at home felt, and I finally reached the point where I was ready to buy a whole new machine. But a friend convinced me to save some money and go the upgrade route instead. So I got the Newer MaxPowr G3 L2 upgrade card with a 1MB Level 2 backside cache to transform my snail-like 180-MHz PowerBase into a most speedy 300-MHz G3.

I had two concerns about upgrading: (1) Would it be a major pain in the butt to install requiring numerous calls to tech support and a variety of prayers? And (2) Would it really be as fast as as a real Apple G3?

The installation floored me because it took all of about three minutes. Take off the cover, snap it in, slide the cover back on. That was it. No voodoo. No rocket science. It just worked. I'm a software guy by nature, and anytime I have to take the cover off a machine I'm having a bad day, but this was as easy as snapping in a RAM chip.



After I restarted, I could immediately feel the power. I had to open Photoshop and run my own series of tests and I was duly amazed. Even on tough tests like rotating a full image 13% and applying an Unsharp Mask, the MaxPower G3 L2 Upgrade didn't blink—it felt just like my 300-MHz Apple G3 at the office.

The MaxPowr G3 L2 upgrade has performed flawlessly and brought new life to a machine that was destined to be a doorstop. And the fact that it saved me a major chunk of change at the same time definitely made it worth the sheer terror of opening the cover—Scott Kelby

the verdict

Mac Today rating: ★★★★★

Hot	Absolutely simple to install, price is right, 100% compatibility, and it hauls butt.
Not	Hmmmm, I thinking....Nope, couldn't come up with anything.
From	Newer Technology www.newertech.com
Price	$459

Digital Juice for NLE

digital video *a bag of tricks to make video magic*

Let me begin by saying that *Digital Juice for Non-Linear Editors* is the best high-quality graphics value available on the market today. The entire package comes in a large binder with 16 CDs, a videotape, and 34 full-size, full-color pages showing every image in the collection. Unlike other collections, all the graphics in this package are high quality original artwork licensed to the user royalty free.

what is on the cds?

The Digital Juice graphics library CDs are filled with as many graphics and formats as can possibly fit. You can use the graphics as they are or as a starting point for your own creations. The 16 CDs offer:

- 600 professionally designed graphic backgrounds
- 500 original photographs
- 300 marble, granite, and texture backgrounds
- 200 high resolution photo clip art
- 100 exotic paper backgrounds
- 40 completely loopable animated MotionBacks

The actual screen sizes provided on the CDs include 640 x 480, 720 x 486, 800 x 600, 1600 x 1200, and in some cases 3200 x 2400! All graphics also have a resolution of 72 dpi (dots per inch) because they are taken from animation and video sources. However, you can also use the larger screens sizes (1600 x 1200 and 3200 x 2400) in a program like Photoshop to convert your Digital Juice graphics to be used in print work. Many of the graphic backgrounds would make very nice video jacket covers, labels, or even additions to brochures.

who is it for?

Digital Juice for NLE is aimed directly at the multimedia designer and digital video editor. All Mac-based non-linear editors allow importing of single graphics or QuickTime movies. This is all you need to work with the Digital Juice package. The different screen sizes enable you to use these graphics whether you are editing with analog videotape, DV/FireWire, or for the computer screen (presentation).

what are motionbacks?

MotionBacks is the Digital Juice name for animated backgrounds. While the name is a little silly, the animations are not. Quality animated backgrounds that are completely seamless and loopable are very hard to find, but this package has 40. Animated backgrounds are huge time-savers because all you need to do is add text or float video on top of the animation to add polish and professionalism to your entire project. All animations are loopable, so you can keep them on screen as long as needed, whether for 10 seconds or 10 minutes. The package even includes a video showing all the animated MotionBacks so you can immediately see what they look like running at full size. Most other collections just throw some smaller, compressed preview movies into a folder on their CD.

final thoughts

About the only fault I can find with this package is that it is sold as an afterthought to the Macintosh market. Yes, the animations are in QuickTime format, but the CDs are mastered in straight ISO 9660. This means that Mac folks have to expand windows to find hidden folders, sort folder contents by name to see all the files, and move PC executable (.exe) documents out of the way. A graphic conversion utility is included, but it's for PCs only. However, this is a small price to pay for an outstanding graphics collection with 16 CDs that costs only $349. As I said in the beginning, Digital Juice is the best high-quality graphics value available on the market today. —Rod Harlan

the verdict

Mac Today rating: ★★★★½

Hot	High quality, great value.
Not	PC oriented
From	Digital Juice www.DigitalJuice.com/
Price	$349

Kazoo!

LightWork Design has announced a licensing deal with Adobe Systems. Adobe will have permission to use LightWork's *Kazoo 3D* rendering technology in future Adobe products. Until now, the Kazoo technology has been available only for Windows software. The Kazoo 3D rendering engine allows users to manipulate and paint 3D models in real time.

LightWave 6

Newtek has announced *Lightwave 3D 6.0*, a major upgrade to this 3D modeling, rendering, and animation software. The upgrade adds a comprehensive set of character animation tools, advanced rendering capabilities, a new and improved architecture, and a refined work environment. It's currently the only 3D software system to run on Mac, Windows NT, Alpha, and Silicon Graphics systems (although Play has announced plans to have Electric Image available on all platforms before the end of the year). Newtek says LightWave 6.0 is the culmination of over 10 years of development and represents "the most significant upgrade to LightWave in the history of the product." **www.newtek.com**

DVD Fusion for Media 100

Sonic Solutions has announced *DVD Fusion*, a new solution for seamlessly publishing DVD video from the Media 100 non-linear editing system. Sonic DVD Fusion for Media 100 enables direct-digital transcoding of Media 100 QuickTime reference files into MPEG-2 video and Dolby Digital audio. This solution also provides extensive interactive DVD authoring and allows for direct recording to DVD-R. **www.sonic.com** mt

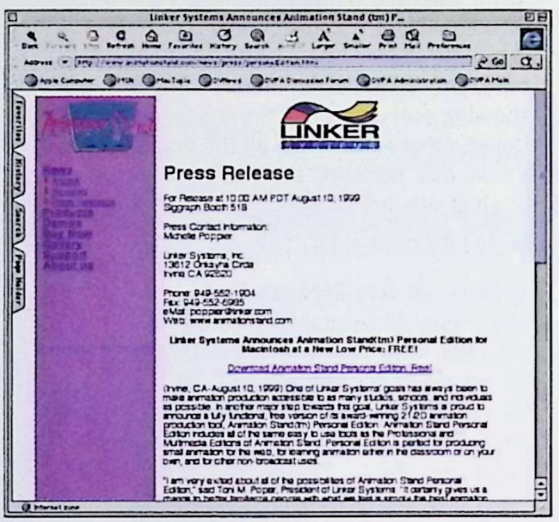
DIGITAL VIDEO NEWS

What's happening on the Macintosh DV scene

BY ROD HARLAN

Animation Stand PE—new low price: FREE!

Linker Systems will offer a limited version of its $5,000 *Animation Stand* software, named the *Personal Edition*, for free download. What's the catch? Well, the free version is fully functional with all the toys, but offers a maximum resolution of 256 by 192 pixels.


Linker Systems Announces Animation Stand (tm) P...
LINKER
Press Release
Linker Systems Announces Animation Stand(tm) Personal Edition for Macintosh at a New Low Price: FREE!

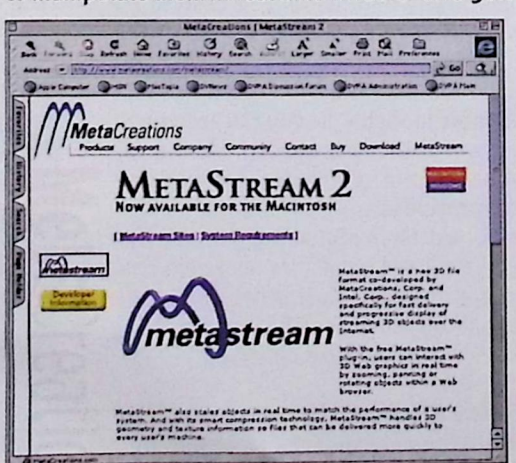
Animation Stand Personal Edition includes all of the same tools as the professional and multimedia editions of Animation Stand. The personal edition is targeted to users producing small animations for the Web, for learning animation either in the classroom or on their own, and for other non-broadcast uses.

Users with Web access can get Animation Stand Personal Edition by visiting Linker's Website at **www.animation-stand.com** for the free download. The download also includes manuals and support files. Animation Stand Personal Edition may also be purchased on CD (by those without Web access) and printed manuals can also be purchased, by those who prefer paper.

MetaStream (finally!) for the Mac

At last MetaCreations has released the long-awaited Mac version of its MetaStream browser plug-in, allowing Mac users to view streaming 3D content on the Web. The MetaStream plug-in is a 3D file format that enables the incorporation of 3D images into almost any Website. MetaCreations says the MetaStream 3D file format addresses the need for 3D files that stream efficiently over the Internet and scale to the user's processing power.

Unlike other 3D technologies, MetaStream objects stream without a server and scale automatically. This means that a Web surfer should see photo-realistic 3D images and be able to manipulate them in real time whether on a 56K modem or a cable modem. The only difference should be the physical size of the 3D object. This should allow Web content developers the luxury of creating an object only once, while allowing viewers to see it regardless of their connection (provided they have the free plug-in).



MetaStream files can also be placed over backgrounds and images, and can be incorporated into existing Websites using most popular HTML Web authoring software. You can get more information and download the free plug-in at: www.meta-creations.com/metastream. mt

DIGITAL VIDEO VIEW with

Rod "Mac Daddy" Harlan

more of the score on QuickTime 4

Since last issue's article on the basics of QuickTime 4, I've received a number of emails seeking more information. They can all be boiled down to three general questions which I have attempted to answer here.

My company uses Windows-based computers, is it safe to use QT 4?

I was actually a little surprised to get this type of question, as I thought Apple had finally risen above it. Then I realized that those asking this question were Mac/QT fans that needed proof of QT 4's validity to show to upper level management. Here are some statistics I was able to dig up.

- 57 percent of Websites that incorporate video use QuickTime (*Hot Bot*, March 1999).
- 62 percent of animators author in QuickTime (*Gistics* QuickTime Payback Assessment, Spring 1998).
- 68 percent of video producers author in QuickTime (*Gistics* QuickTime Payback Assessment, Spring 1998).
- More than 60 percent of all QuickTime users are on Windows-based systems (Apple Computer, Inc., 1999).
- 90 percent of all Real Networks video started in the QuickTime format (*Gistics* QuickTime Playback Assessment, Spring 1998).
- More than 200,000 Web authors use QuickTime to prepare content for the Web (*Gistics* ROI Tech Brief, March 1999).
- 400 new QuickTime products are shipped every month.
- More than 18,000 QuickTime products have been created to date.

QuickTime provides the most flexible way to deliver digital media to a variety of computer platforms with unlimited resolution capabilities ranging from film to Web. This is why you will find QuickTime used in everything from games, like Myst and Tomb Raider II, to education software like Microsoft Encarta 98 and Microsoft Bookshelf.

What is QuickTime 4 Pro?

QuickTime comes in two flavors: regular and pro. Regular QuickTime can open and play every supported format for free (see last issue's QT 4 chart for a list of supported formats). For $29.99, Apple offers an enhanced version of the software called QuickTime 4 Pro. QT 4 Pro is designed for those who want a simple tool to create, edit, and store video and audio content for the Internet, CD-ROMs, and DVD-ROMs in almost any format. QuickTime 4 Pro includes enhanced versions of the QuickTime Player, PictureViewer, and the new QuickTime Plug-in, providing the features users need to author, edit, save, and deploy QuickTime content.

What if I already have the Pro version of QT 3?

If you have QuickTime 3 Pro you can get an immediate free upgrade to QuickTime 4 Pro simply by downloading and installing QuickTime 4. There is no need to enter a new registration name or access key. You may download QT 4 or get more information at **www.apple.com/quicktime/** mt

Rod Harlan is Executive Director of the Digital Video Professionals Association (www.dvpa.com) and can be reached at rharlan@mactoday.com.

AFTEREFFECTS TIPS AND TRICKS with

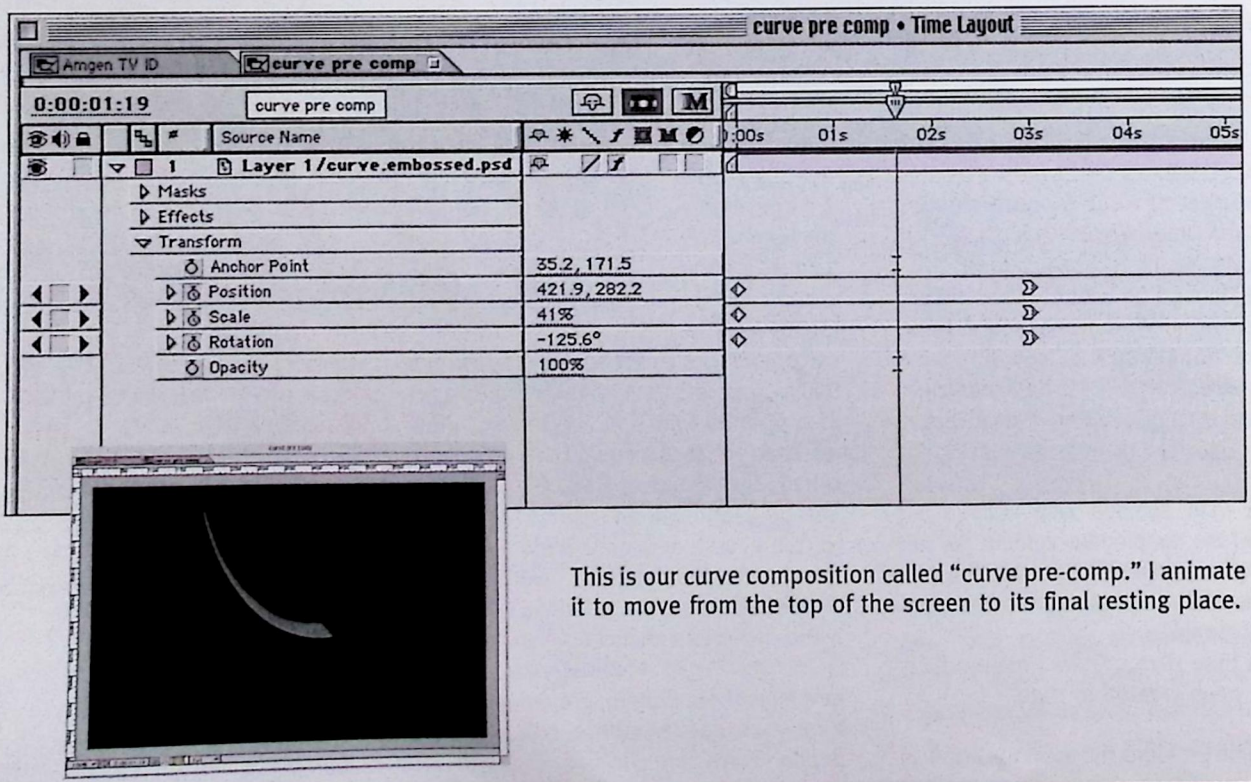
Chad 'Pixel' Anderson

the echo effect (the echo effect)

Hey is there an echo in here... never mind. The first time I tried to use the echo effect was, well, like using a PC—the darn thing was just not making any sense. It does not work the same way other effects work in AE. The usual way, of course, is simply to select the layer in the timeline, then choose your effect from the effects menu. But with the "echo" effect there is a little more to do.

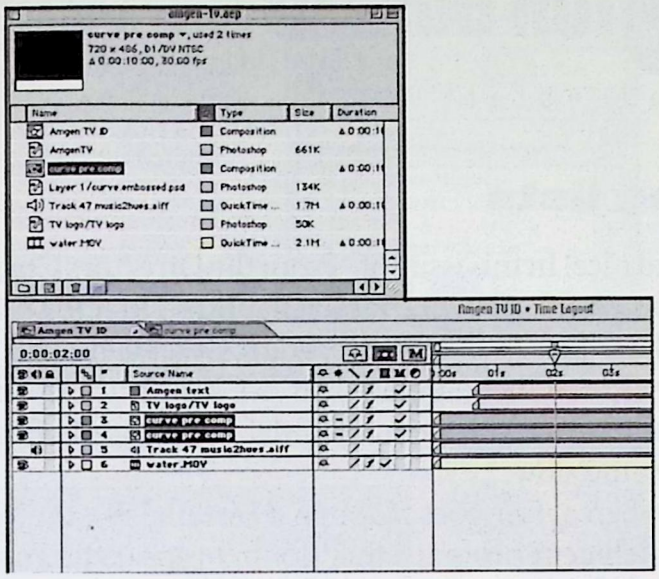
In this project we are creating a television I.D. animation for a client. They hired us to create a five-second animation of the design they provided. I created a background and added the desired moves and effects. I wanted to keep things simple, yet felt the animation needed a little something extra in the moves of the curves. Soooooooo . . . "echo" that sucker! The rule with the echo effect is that it has to be applied to a "pre-composed" layer (see article in the last issue of Mac Today on pre-composing layers). In other words AE looks at the previous or next frame(s) and composites them into your current composition. Cewl.

Step 1

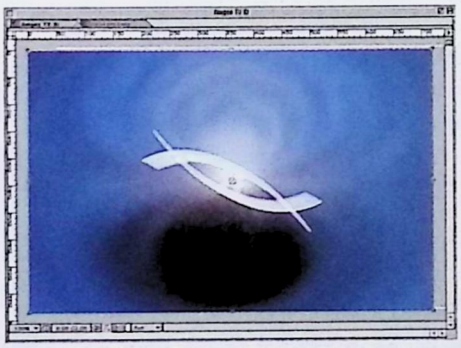


This is our curve composition called "curve pre-comp." I animate it to move from the top of the screen to its final resting place.

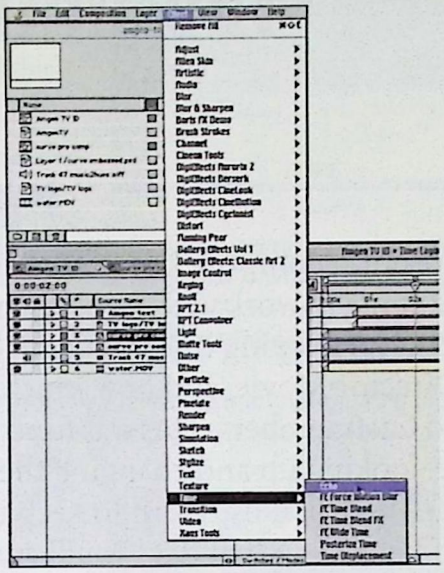
Step 2



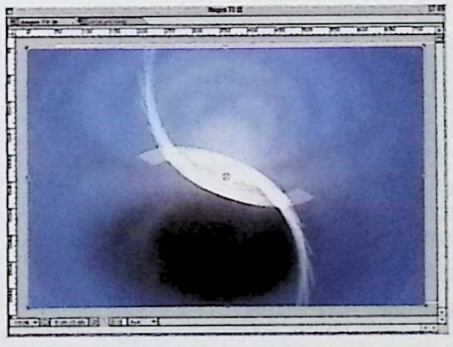
Next I add the "curve pre-comp" composition to our main composition by dragging it from the project window to our main comp called "Amgen TV ID." Once it is there I duplicate it—this animation calls for two curves opposite each other. Yours may not and hey, that's OK.



Step 3



Now I select the two curve layers and go to the Effect menu › Time › Echo.



Step 4

Now adjust as neccesary. Try adjusting the fade of the echos. You can also echo the graphic before or after by setting the seconds positive or negative. Negative slows the echo effect so your echos show up after the main graphic; positive makes your echos come in before the main graphic...main graphic...main graphic...main graphic...main graphic...yikes!

Chad 'Pixel' Anderson is Creative Director of Eyeidea™ in Thousand Oaks, CA. Check out their cool Website at www.eyeidea.com. He can be emailed at chad@eyeidea.com.

FROM THE DIRECTOR'S CHAIR with

David Rosenblatt

keeping lists

No, we're not keeping track of who's naughty and nice! In this issue of "From the Directors Chair" you're going to work with some of the most powerful LINGO code available in Director. Lists are great for keeping track of data—lots of data. Things like names, addresses, where you go in a Director Movie, and how much time you spend there. Before lists, we kept track of data using Field Castmembers. This was functional, but used a lot of memory and if the amount of data were large, looking up and changing the data became slow.

In this article you'll use a List to keep track of when a user goes through a certain location in a Movie. And based on that data you'll create an intelligent program that doesn't repeat the audio after you've heard it the first time.

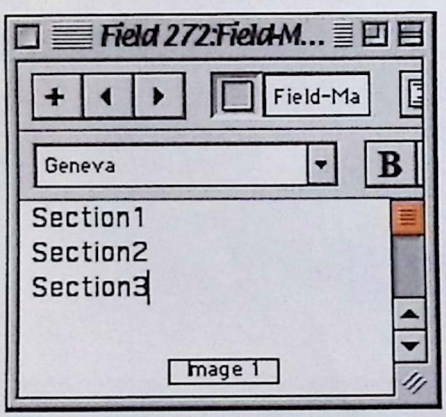


Figure 1

Figure 1 is a Cast Member called *Field-Master Audio-List* with three lines of text in it. Each line represents different locations (Markers) in a Movie. There could be three lines or three hundred (or more). The principle is the same. The first thing to do is to create a List within a Handler.

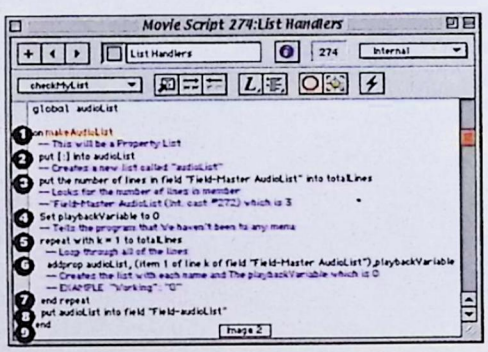

Movie Script 274:List Handlers
List Handlers
274
Internal
checkMyList
global audioList
on makeAudioList
— This will be a Property List
put [:] into audioList
— Creates a new list called "audioList"
put the number of lines in field "Field-Master AudioList" into totalLines
— Looks for the number of lines in member
— "Field-Master AudioList (Int. cast #272) which is 3
Set playbackVariable to 0
— Tells the program that We haven't been to any menu
repeat with k = 1 to totalLines
— Loop through all of the lines
addprop audioList, (item 1 of line k of field "Field-Master AudioList"), playbackVariable
— Creates the list with each name and The playbackVariable which is 0
— DIAGFILE "Working": "0"
end repeat
put audioList into field "Field-audioList"
end
Image 2

Figure 2

At the very top of Figure 2 is the line *global AudioList.* This global stays in memory as long as the program is running. If you place globals above the Handlers they will be available to all of the Handlers written below them. Now look at this Handler line by line to discover its purpose.

- *Line1* (Figure 2) is the name of the Handler *makeAudio List.* You call this Handler from your *StartMovie* Handler which runs when the program is started (Figure 3).
- *Line 2* creates an empty Property List. A Property List has two parts: a name and a value associated with that name. These names represent the Markers in the Score and the value will be zero for no and one for yes.
- *Line 3* opens Field *Field-Master AudioList* (Figure 1) and finds the number of lines in the Field. The variable, *totalLines*, now represents the quantity 3.
- *Line 4* is used to set up the initial list with all zeros (no).
- *Line 5* repeats the process for the number of lines found in the variable *totalLines.* In this case it repeats the process three times.
- *Line 6* connects the name and a value associated with that name and adds them to the empty Property List. The value has been preset to zeros (in line 4).
- *Line 7* ends the repeat loop after all the names and values are added to the List.
- *Line 8* puts the completed List into another Cast Member so it can be seen and checked. This is not

necessary for the program, but for the human who wants to be sure everything is correct (See Figure 4). *Line 9* ends the Handler.

Figure 3 is the StartMovie Handler which runs when the Director program is started. This calls the Handler *makeAudioList* which initializes the List (Figure 2).

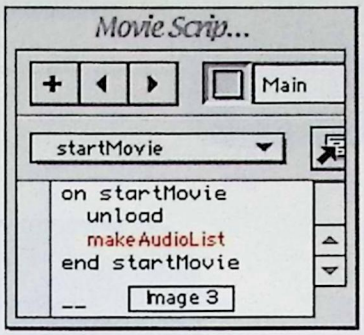


Figure 3

Figure 4 represents Cast Member *Field-audioList*. Line 8 of the Handler *makeAudioList* (Figure 2) puts the List data into this Field Cast Member. Each name (the Markers in the Score) and the value of zero are connected.

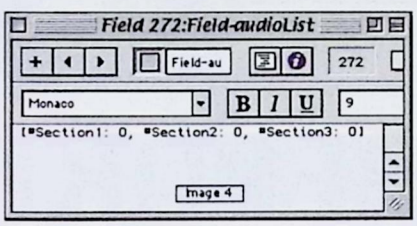


Figure 4

The program is now ready for a new user since the zeros represent that they have not been to any of the Markers at this time.

Looking at the Score for this program helps you see how it updates the data in the List.

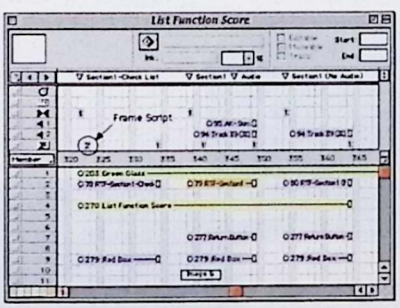


Figure 5

Figure 5 represents the Score. There are three Markers on the top of the Score. The first marker, *Section1-Check List*, has a Frame Script. The next marker, *Section1*, has the narration and music track. The third marker, *Section1 (No Audio)*, has just the music track. The user is always sent to *Section1-Check List*. Here a Frame Script (at frame 323 above) controls where the user is sent next.

Figure 6 represents the Frame Script that is in the first Marker, *Section1-Check List*. This Script calls the next Handler, *check-MyList*, that checks to see if the user has been to this section before and jumps the user to either the Marker with narration or the Marker without. In Figure 6 the second line of code contains *checkMyList* which is the name of the next Handler. *Section 1* is the locationName. *Section 1* is the Frame (Marker) with audio and *Section 1 (No Audio)* is the Frame (Marker) without audio. Now see how this matches the first line of *Handler-checkMyList* (Figure 7).

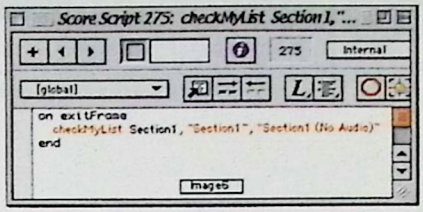


Figure 6

- *Line 1* of Figure 7 takes the information from the Frame Script (Figure 6) and puts it into variables.
- *Line 2* looks for the value of *locationName* which matches the value of *Section1*. If it is zero, then go to Line 3 and Line 4. Otherwise, if the value isn't zero, go to Line 5, the else command.

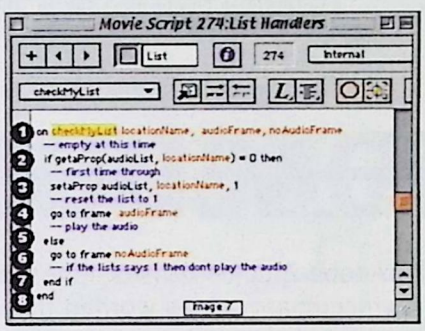

Movie Script 274:List Handlers
List
274
Internal
checkMyList
1 on checkMyList locationName, audioFrame, noAudioFrame
2 -- empty at this time
2 if getaProp(audioList, locationName) = 0 then
3 -- first time through
3 setaProp audioList, locationName, 1
3 -- reset the list to 1
4 go to frame audioFrame
4 -- play the audio
5 else
6 go to frame noAudioFrame
6 -- if the lists says 1 then dont play the audio
7 end if
8 end
Image 7

Figure 7

- *Line 3* sets the value to 1.
- *Line 4* goes to the Frame (Marker) that plays the audio.
- *Line 5* is the else command which continues to Line 6 if the value in *locationName* is not zero.
- *Line 6* goes to the Frame (Marker) that doesn't play the audio.
- *Line 7* completes the if-then statements.
- *Line 8* ends the Handler.

This code allows the first-time user to hear the narration track but if the user returns to that section, only the music track will be heard. An enhancement of this program is to store this List data on a hard drive as a file and pull it up at another time. This can lead you to the next level of an intelligent program. Using stored data the program identifies the user and remembers where the user has been. The program is now "customized" for that user. In the next article you'll move to this higher level and raise your computer's Lingo I.Q. mt

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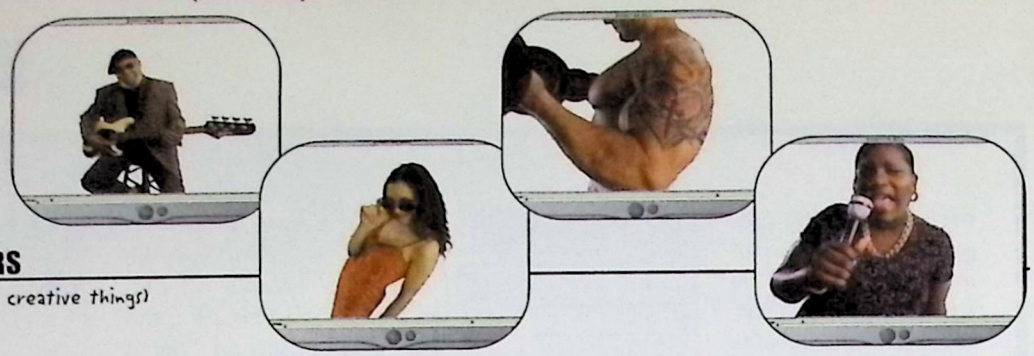
David Rosenblatt is president of Silver Image Interactive, Inc., a company that specializes in interactive museum exhibits, information systems, corporate multimedia presentations, and Macromedia Director training. He can be reached at silverim@siinteractive.com.

EyeWire StudiosVideo Collection (www.eyewire.com)

Total Clips	17 clips
Total Mattes	17
Seamless Loops	0
Lengths	4 to 10 seconds
Format	Apple QuickTime
Compression	Photo JPEG (high quality)
Field Rendering	None
Source	16mm and 35mm film
Price	$349

COOL CHARACTERS

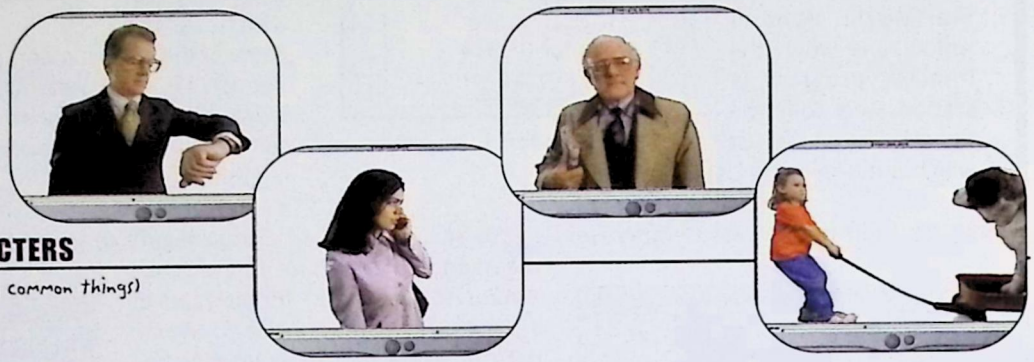
(Interesting People doing creative things)



Total Clips	18 clips
Total Mattes	18
Seamless Loops	0
Lengths	4 to 10 seconds
Format	Apple QuickTime
Compression	Photo JPEG (high quality)
Field Rendering	None
Source	16mm and 35mm film
Price	$399

COMMON CHARACTERS

(Interesting People doing common things)



THE VIDEO STOCK REPORT

When the Adobe Studios division (the group responsible for all the graphics and video collections) was spun off into its own company, I was worried that there would be a lack of new titles or that quality would suffer. Fortu-

Total Clips	19 clips
Total Mattes	0
Seamless Loops	0
Lengths	4 to 20 seconds
Format	Apple QuickTime
Compression	Photo JPEG (high quality)
Field Rendering	None
Source	16mm and 35mm film
Price	$349

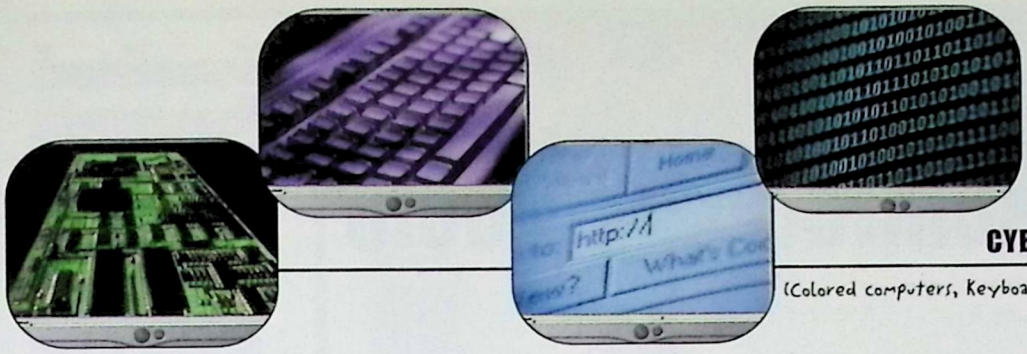
CRIME AND JUSTICE

(Jails, Gavels, Rifles, Cops)

Total Clips	15 clips
Total Mattes	0
Seamless Loops	0
Lengths	6 to 15 seconds
Format	Apple QuickTime
Compression	Photo JPEG (high quality)
Field Rendering	None
Source	16mm and 35mm film
Price	$349

CRIMINALS

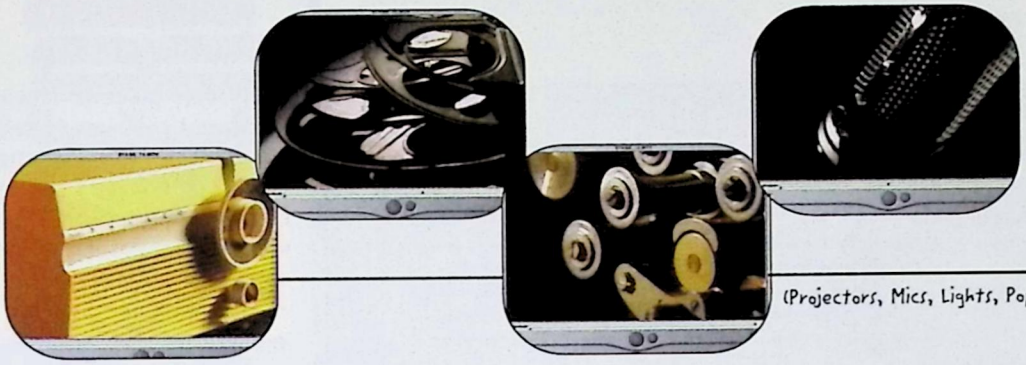
(Purse snatchers, Drug pushers, Muggers)



21 clips	**Total Clips**
0	**Total Mattes**
0	**Seamless Loops**
3 to 15 seconds	**Lengths**
Apple QuickTime	**Format**
Photo JPEG (high quality)	**Compression**
None	**Field Rendering**
16mm and 35 mm film	**Source**
$349	**Price**

CYBER TECHNOLOGY

(Colored computers, Keyboard, Monitors, Peripherals)



20 clips	**Total Clips**
0	**Total Mattes**
0	**Seamless Loops**
3 to 10 seconds	**Lengths**
Apple QuickTime	**Format**
Photo JPEG (high quality)	**Compression**
None	**Field Rendering**
16mm and 35mm film	**Source**
$349	**Price**

BACKSTAGE

(Projectors, Mics, Lights, Popcorn—dramatically lit)

THE VIDEO STOCK REPORT

nately, none of my worries came to pass and EyeWire Studios is continuing to release quality clips in a vast variety of categories.

24 clips	**Total Clips**
0	**Total Mattes**
0	**Seamless Loops**
2 to 12 seconds	**Lengths**
Apple QuickTime	**Format**
Photo JPEG (high quality)	**Compression**
None	**Field Rendering**
16mm and 35mm film	**Source**
$349	**Price**

RUSH HOUR

(Time lapse footage of Intersections, Tunnels and Freeways)

30 clips	**Total Clips**
0	**Total Mattes**
0	**Seamless Loops**
all 10 seconds	**Lengths**
Apple QuickTime	**Format**
Photo JPEG (high quality)	**Compression**
None	**Field Rendering**
16mm and 35mm film	**Source**
$349	**Price**

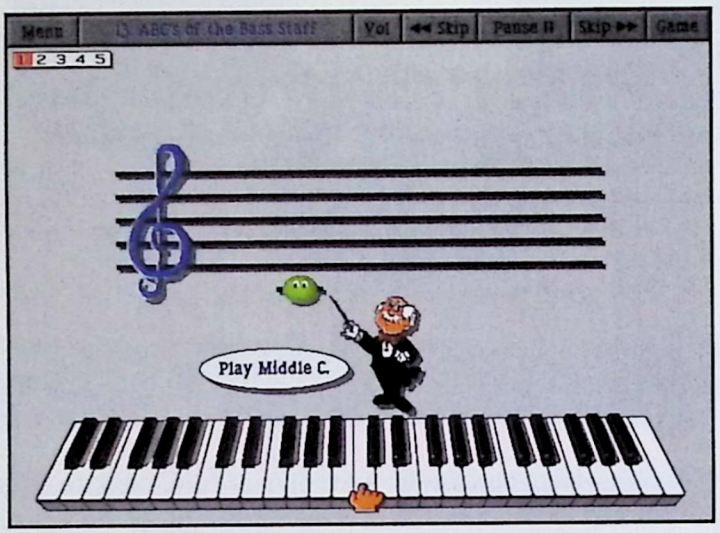
WORLD FLAGS

(Flags of Nations and Organizations blowing in the wind)

MACINTOSH AND MUSIC with

Kevin Brislin

back to school



Music classes were a long time ago for me. I started out teaching myself to play drums, then went with private piano lessons as a 19-year-old, and finally minored in music in college. Though I was exposed to reading and writing music notation, I never had a lot of need for that particular skill in my work. But on occasion I would be staring at a score with not a clue as to how it was supposed to sound. I felt that I needed to brush up on the basics again.

Out of the blue came two music programs from Harmonic Vision—*Music Ace* and *Music Ace2*. Each consists of a dual-platform CD-ROM containing 24 lessons covering the fundamentals of music theory. Lessons range from rudimentary listening skills and pitch identification to syncopation and triads. Essentially, it is the same material we covered in Intro to Music Theory in college, but without the sight-singing (thank you!).

music of the ages

The age group for the software is listed as ages eight to adult, which covers a heck of a lot of people. I believe that the target audiences for these particular programs are younger children and early teens who will not be put off by the demeanor of Maestro Max, the Germanic conductor who leads you through all of the lessons. Each lesson consists of a number of activities to reinforce the specific concept being covered. Maestro Max provides running (and at times incessant) commentary on your progress as you make your way through each lesson. You can also play additional games at the end of each lesson to reinforce your knowledge. There is also a program, *Music Pad,* which allows you to create your own music via MIDI or by plucking notes off a tool bar.

deeper than it seems

What I found fascinating about both Music Ace programs was that I first kept thinking that they were too simplistic, yet by the end of only the tenth lesson I was remembering far more about theory than I thought I would. The material is presented in a totally non-threatening way. While the simplicity of the program will commend itself easily to the younger crowd, older students may find that they are losing interest. Don't let that happen. Not all educational endeavors can be as engaging or scintillating as an MTV video, or as fast-paced as an action game. You are *learning* here, not just killing time.

mere high-tech isn't *music*

So why is someone with a recording studio in his house reviewing basics again? Since getting my iMac and making it part of my recording setup, I've found that I have to start all over with so many things. Having upgraded practically every piece of music software I own has forced me back into a learning mode that I haven't had to be in for a long time. I'm learning about hard disk recording all over again, even though I've been using a Roland VS-880 for over a year now. (A quick aside: I'm especially waiting for Apple to get digital audio to work correctly over USB so I can get an Opcode DATport to blow digital audio into and out of Vision DSP. To me, that means ProTools-like flexibility on a mini-budget.) I'm relearning the art of sampling since VSamp (last issue's subject) has inspired me to create a new sound set with which to work. I'm using equipment that I never thought I'd use: a MiniDisk recorder to capture sound effects in the field; an optical-to-SPDIF converter to transfer stuff into the MD to keep with me; a new USB MIDI interface that has made configuration of my studio a breeze. And, throughout all of this, I keep thinking I should return to basics when it comes to my music education. Just go through it all again for memory's sake. Music Ace has made the journey fun and painless, which is more than I can say for the workbooks that I dragged out from the college days.

Are these programs for everyone? Certainly not. But for those of you who want to get started on the basics of theory, or refresh your memory from your childhood piano lessons with Mean Old Mrs. Tibbetts, or just never used your sightreading skills, I can't think of a gentler way to learn music theory. mt

READER PROFILE

Each issue we profile one of our cool readers, then forward their answers to the CIA for their files. This issue we're proud to profile:

GARY BASTOKY

Vital stats:
Age: 51
Resident of: Bremerton, WA

Occupation:
Freelance designer and instructor (Continuing Education)

Favorite films:
West Side Story, Shall We Dance?, King of Masks

Last book read:
Memoirs of a Geisha, The God of Small Things

Interests/Hobbies:
Art, book design, garden design, Japanese design, teaching

Favorite magazine(s):
Harpers, E&lc

Favorite music artists:
Ella Fitzgerald, Diana Krall, Frank Sinatra, Boz Scaggs, Gil Scott-Heron, Chet Baker, and Van Morrison.

Favorite TV shows:
New York Undercover, Futurama, Bill Nye the Science Guy. *My all time favorite is* I Love Lucy.

Latest project:
The official Linda Goodman Astrology site (www.lindagoodman.net), and the early stages of developing an Information Design Certificate Program for Bellevue Community College Continuing Education.

Accomplishments:
Brought the first Mac into Chevron Resources design department in 1986.

Favorite software programs:
Photoshop, FreeHand, Dreamweaver, PageSpinner.

What was your first Mac?
Mac Plus with a 20Mb SuperMac hard drive.

Greatest ambition:
To be able to afford living and working in Pacific Grove, CA.

Why did you choose Macintosh over Windows?
Its elegance, ease-of-use, thoughtful interface design, [and its] intuitive and fun [nature].

Which version of the Mac OS are you running? *8.6*

Mac setup: *PowerCenter 120 w/ PowerLogix 190, 4 GB Barracuda, 104 MB RAM, 17" Sony, ATI VR card.*

Favorite Website:
www.highball.com

Favorite Mac game:
Crystal Kaliburn

Favorite D/A:
Disktop, PrinterWheel, PowerSwitch, Last Resort

Favorite utility:
Disk Warrior

If you became Apple CEO, what would you change first?
Bring back useful printed manuals. The online help files are not informative enough and I can't read them in the bathtub.

Biggest thrill:
Putting on artists' receptions (parties!) when my physical gallery was open and, of course, actually selling the artwork.

Personal philosophy:
Have fun, pay attention, and trust your intuition.

Strangest experience:
Witnessing Steve Ballmer chanting "Windows! Windows! Windows!"

Shameless plug:
Buy artwork from www.bastoky.com, www.banfill.com, and www.netvista.net/~gomez/tmoore.

Mac magazine of choice:
MacToday (and thanks for the 400 MHz Blue G3 that I know you'll be sending me...). mt

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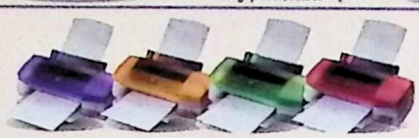

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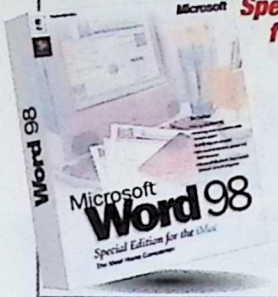

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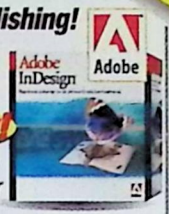

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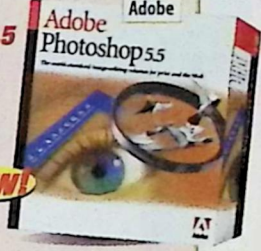

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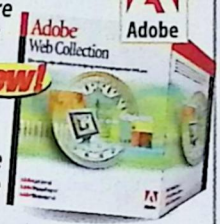

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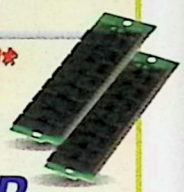

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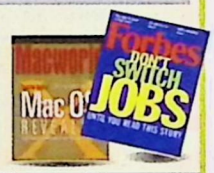

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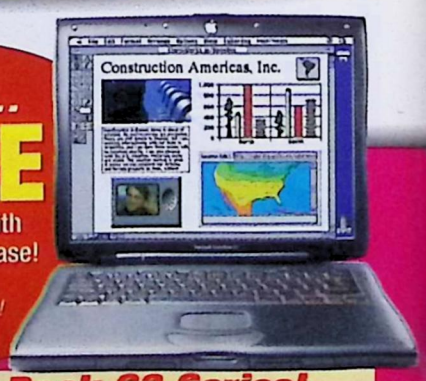

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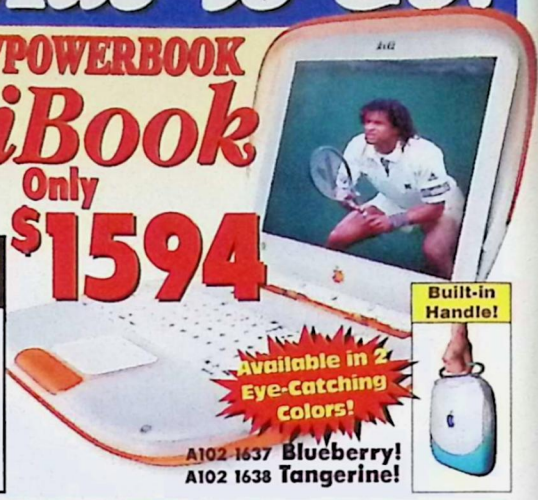

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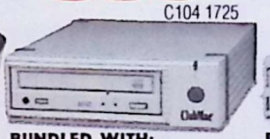

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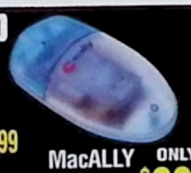

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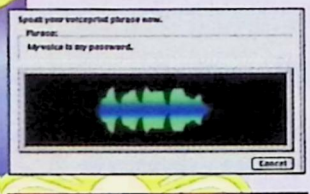

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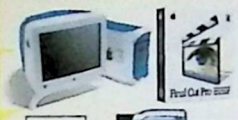

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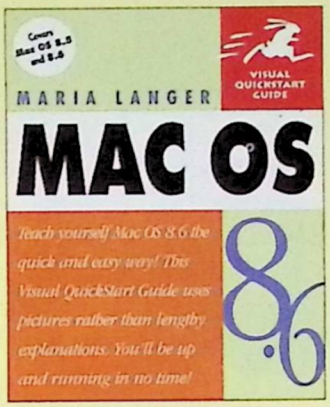

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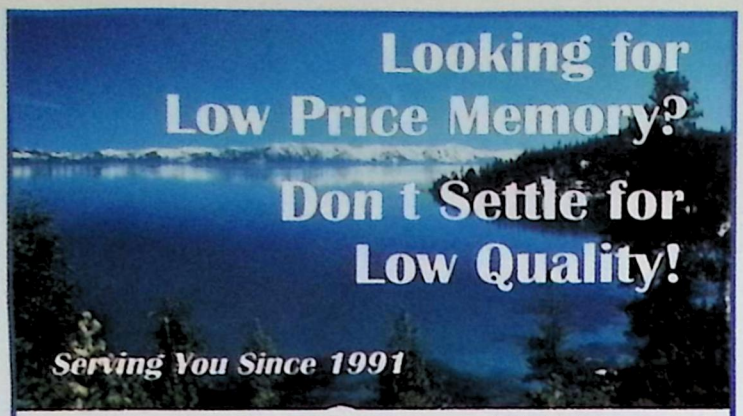

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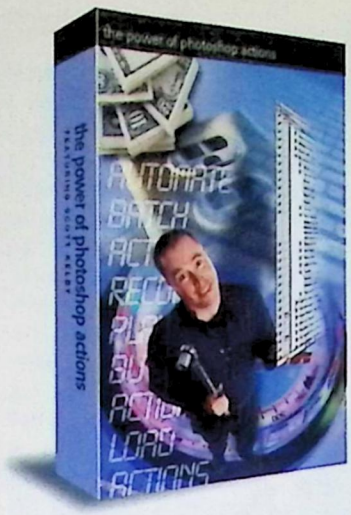

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mac lane
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by a lesser product. Even the PC magazines constantly complain about Windows bugs, tech support nightmares, and shoddy workmanship, but their readers don't dare switch to something better (Macintosh) because then they wouldn't be able to walk into CompUSA and have their choice of 50 different mice. And as a Macintosh user, you constantly wonder how the public cannot see such an obvious difference. You shake your head in wonder about how they can't see the Macintosh advantage, how they can't understand *why* Macintosh users are so fiercely loyal, and why PC users just don't "get it." But then, every time you look in the newspaper, or listen the radio, or turn on the TV, there's an ad for Microsoft, Intel, or Gateway.

come walk a little way with me

The good news is that later in the day, Tom came up to me and said, "Scott, when I think things are a particular way, I'm pretty stubborn about changing, but I have to admit, you made some pretty interesting arguments for Macintosh." I invited Tom to come over to my office one night and I'd let him sit at a Mac while I show him what all the fuss is about. I have a pretty good track record using this technique. The first time I tried it, years ago, I converted an absolutely die-hard PC user over the Macintosh platform. We'll call him "Jim" because that's his real name. Now he's a magazine publisher. Of this magazine. :-) mt

Don Crabb
—continued from page 26

a whole and at a price of $1,599 list, the iBook is mighty compelling.

Until you want to hook it to a bigger desktop monitor, or an LCD projector, or a big screen TV.

feeding the competition

The video out omission is also ironic, given that Apple is heralding the inclusion of QuickTime 4 with the iBook in these terms: "The iBook features QuickTime 4, the technology that allows millions of moviegoers to conveniently check out the trailers for new releases." On any notebook computer, regardless of price, a video out connection is not a luxury, not a high-line extra, not techno-fluff. Instead, it's a necessary and expected design component. Every Wintel notebook that I have looked at over the past five years has included a video port. The iBook does not. And it should have.

Apple, please stop adding to your Boners List, OK? Before you ship revision B of the iBook, figure a way to shoehorn in a video out jack. Just as you listened to all the kvetching from potential customers last May when you announced the iMac with a 33.6 modem (and subsequently upgraded it to a 56-K modem before shipping), listen to your potential customers now and put in that video out jack. mt

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The BackDoor
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I just dropped several thousand dollars to wire a small floor for Ethernet, and almost the entire floor consists of Macs and iMacs. Even accounting for the hardware to make the existing Macs Airport compatible, it would have been cheaper than wiring, and people wouldn't have to plug into the network. Imagine being able to pick up your portable, go to a meeting, and still get that important email.

OK, so maybe that's not such a great thing for some of you. But it is pretty cool. And with the distinctive designs that Apple's capable of, you'll be sure to be the envy of the corporate world—especially if they manage to integrate the cuddle factor with that sense of power.

Hey, VW just did it with the "turbo" Beetle—and now I want one of *those*, too. mt

The Enemy Camp
—continued from page 28

keynote speech and to the show floor.

During the show everyone working in the Apple pavilion wore a white shirt with two Apple logos, one on the front and another in a second color on the back. When I picked up my shirt on Tuesday afternoon I wondered why the logos were in blue and orange. When I put the shirt on Thursday morning, it suddenly dawned on me: The logos were Blueberry and Tangerine, the *iBook* colors.

It is these subtle things that have always made the difference between the Macintosh and other computers. It is nice to see that there are those at Apple who are still taking care of those all-important details. From what I saw in New York, the Macintosh has a bright future. mt

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life in the mac lane

SCOTT KELBY

reading the wrong signals

(To understand a Macintosh user, walk a mile in his snooty designer shoes.)

Macintosh users live in a world where people swear by a lesser product.

Just a few weeks ago, I was at a video production studio owned by some of my friends. They've been in the business for years and, although they're a small shop, they do very good work. Right now they do most of it traditionally using a linear video system, though they do have a PC (Gasp!) that they use for some Photoshop work, titling, etc. But mostly it's done the "old fashioned way" (using a mortar, a grindstone, and a large ox, I believe).

They know the industry is going digital (non-linear) and they're starting to give a serious look to finally making the switch. They're a bit intrigued with the whole digital thing, but not really that excited, since they've been in the business a while, and are very comfortable doing things the way they've been doing them for years. They're a bit cautious, so they're not ready to jump in head first, so they're just dipping a toe in the digital pool. Not only are they struggling with the traditional-to-digital switch, they reluctantly acknowledge that the Macintosh is big in Digital Video (DV) and a lot of the top shops are 100% Mac; so when I'm over there, they often pick my totally-biased brain about why they should switch to Mac.

confusion compounded

They're actually happy with their PCs (I know, it's hard to believe we're friends isn't it?) and they get a lot of conflicting information from people on both sides of the fence. Well, they must be getting closer to making their final decision because this time they were really grilling me on the Mac/PC issue. They had all the standard misconceptions about the Mac that most PC users do, and I was able to address them all fairly easily. But at one point during my pro-Mac dissertation, one of the partners (we'll call him "Tom"; after all, that's his name) made the comment, "But Macintosh users are all so arrogant." After making fun of his low income bracket, tattered clothes, and poor upbringing (kidding), I told him that Macintosh users, by and large, are not the least bit arrogant, and what he's mistaking for arrogance is simply frustration. To explain a Macintosh user's frustration with PC users, Microsoft, and the PC market in general, I gave him an analogy that he could really relate to.

shoe on the other foot

I said, "Tom, you guys are in the video production business. You've got a great shop, you were one of the first in this area, and you've built a good reputation. In fact, you've got a lot of extremely loyal customers, like myself, who wouldn't use anyone else. But let's say that tomorrow, a huge new video production company called Video MegaWorld were to open about five minutes down the road. We're talking huge: a dozen edit suites, 50 employees, a real fancy look to the place—and there are all these big ads in the local newspaper, ads on radio, and every time you turn on the TV it seems there's another ad for "Video MegaWorld."

Soon everyone's talking about Video MegaWorld, so you finally go down there and take a look for yourself. You look up at one of the monitors and they're running their demo video. After watching about two minutes you realize that they've gotten a copy of one of your demo videos (the one you send to customers to show off samples of your work). And to your surprise, they've put together a video demo that is startlingly similar to yours, except that it's not quite as good. It generally looks like your demo, it has many of the same types of effects and camera work, but overall it's a pretty poor knockoff. Unfortunately, the public doesn't know any better, and these ads are all over TV, so they figure Video MegaWorld is the place to go for video production, and pretty soon everybody's using Video MegaWorld. In fact, they're stealing some of your longtime customers.

virtue is not its own reward

So even though you guys do clearly better work, and their demo video is a shoddy knock-off of yours, and in reality, you offer services that they don't, and dollar for dollar you're really a better deal, still everybody's going to Video MegaWorld. And now, people will even argue with you that Video MegaWorld is better than your studio, even though you know they've never even tried you guys. So people continue to use Video MegaWorld because they've got the selection (more edit suites); they've got the variety (50 employees); their ads are everywhere, so they must be making money; and everybody's using them so they've got to be better. Right? And you wind up being a niche player in the video production market, because Video MegaWorld was able to fool the public into buying a lesser product. That would really suck, wouldn't it? Well, that gives you some insight into the frustration of being a Macintosh user.

Macintosh users live in a world where people swear

continued on previous page

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